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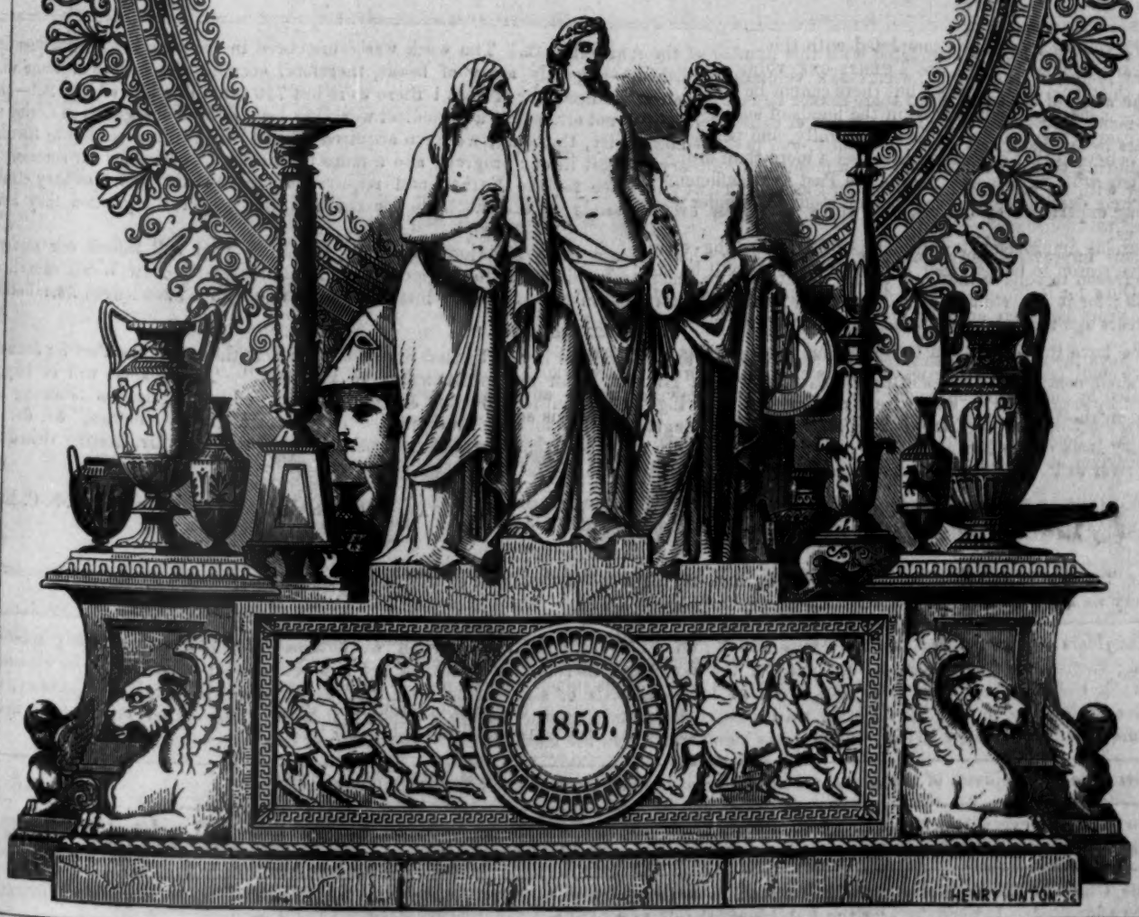
THE ART-JOURNAL.



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THE ILLUSTRATIONS.

1. THE GUERILLA COUNCIL OF WAR. Engraved by J. C. Armytage, from the Picture by Sir D. Wilkie, in the Royal Collection at Buckingham Palace.
2. CHILDHOOD. Engraved by A. J. Annedouche, from the Picture by Greuze, in the Royal Collection at Buckingham Palace.
3. THE TOMB REVISITED. Engraved by R. A. Artlett, from the Monumental Group by J. H. Foley, R.A.

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The volume for 1859 is completed with this number of the Art-Journal. The work was commenced in the year 1839, consequently, both years inclusive, there are Twenty-one volumes published,—a goodly array of books, therefore, occupies the shelves of those who possess the whole of the series; but there cannot be many so circumstanced, for of Part 1 there were but 750 printed, while of Part 259—the present—many thousands will be in the hands of subscribers. It is not often that a periodical work has been guided and governed during so many years by one hand and mind; naturally, and perhaps necessarily, therefore, we have acquired a habit of regarding readers as friends, and of believing that our subscribers feel a more than ordinary interest in our progress, and a more than common desire for our success.

They will, we are sure, accept the Past as a sufficient guarantee for the Future, and require no pledges except such as they obtain from a long experience of our constant study to render every possible means available for the maintenance of the position they have accorded us.

Various improvements (although without striking changes) are in preparation, of which the New Year will inform our readers. We have reason to believe that our arrangements will be such as considerably to augment our circulation in the New World as well as in the Old; for it is certain that the number of persons interested in Art is largely increasing—for one who acknowledged its influence twenty years ago there are now probably one hundred.

We have the satisfaction to inform our many friends and subscribers in the United States of America, that with the Part for January next we shall commence a series of papers entitled, "The Hudson, from the Wilderness to the Sea." These papers will be largely illustrated by engravings on wood, from sketches and drawings by the author, Benson J. Lossing, Esq., whose reputation is among the highest in the United States, and has been established in England by his admirable volumes, "The Battle Fields of America," &c. &c.

This "Book of the Hudson" has been prepared especially for publication in the Art-Journal; with this view Mr. Lossing visited the gigantic river at its source, and is now tracing its course downward to the sea.

With the Part for January will be commenced "The Companion Guide, by Railway, in South Wales," by Mr. and Mrs. S. C. Hall, illustrated by Messrs. J. D. Harding, Birket Foster, Hulme, May, &c.

The Turner Bequest.—Ere long, the subscribers to the Art-Journal will obtain engravings from pictures by the great master in the gallery he has founded.

Subscribers are aware that *a New Series* was begun with the year 1855; when we obtained the honour, graciously accorded, of issuing Engravings from the Royal Pictures; of the new series, therefore, *five* volumes are now completed: while the series containing the Vernon Gallery—begun in 1849 and ended in 1854—consists of six volumes. Either series may be obtained separately, and may be considered complete, there being no necessity for obtaining the earlier volumes; indeed, these earlier volumes are not to be procured easily, the entire twenty-one volumes being worth "in the market" much beyond their original cost.

Covers for the Volumes of the Art-Journal can be had of any Bookseller at Three Shillings each.

We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address; but we pay no attention to anonymous communications.

The Office of the Editor of the Art-Journal is 4, Lancaster Place, Waterloo Bridge, Strand, where all Editorial communications are to be addressed. Letters, &c., for the Publishers, should be forwarded, as usual, to 25, Paternoster Row.

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THE ART-JOURNAL.

LONDON, DECEMBER 1, 1859.

LAST year we supposed ourselves to be a year older than we actually were; it is only by the issue of this part—for December, 1859—*that we complete the twenty-first annual volume of the* ART-JOURNAL. *We are now, therefore, of full age, and ask the congratulations of our many friends, in the belief that a long and laborious Past will be accepted as the guarantee of an earnest and active Future.*

In the year 1838, *the Arts in England were in a position very different from that which they assume in* 1859. *Our best artists seldom disposed of their works; Hilton never had a commission; Constable rarely sold a picture; we might supply a long list of great workers who found but little fame, and less recompence, while they lived; nay, we might include in it many of those whose productions now, to use a common phrase, "bring any price," who, for weary years, were toiling, hopeless of honours and rewards!*

Happily, a large class of wealthy and liberal purchasers has arisen, chiefly in prosperous Lancashire, who surround themselves with the treasures of modern Art, in lieu of the "old masters" they have banished; British art flourishes mainly under their influence; it has become a rare event to find a work of merit left on the walls of any exhibition when such exhibition has closed.

The retrospect is quite as cheering in reference to Art-industry and manufactured produce influenced by Art.

We may justly enjoy the consciousness that we have not laboured in vain to aid this progress, during the years that have passed since our task was commenced in 1838.

All these years we have been—and we remain—the only ART-JOURNAL *in Europe by which the Arts are adequately represented.*

Our subscribers will not require the assurance that, to retain the position we hold, we shall continue to labour earnestly, and ever anxiously.

Grateful for the past, and trusting in the future, hoping and expecting confidence, and fully aware that our efforts must be commensurate with the very different requirements of 1860 *from those of* 1840, *we again respectfully address our subscribers—whom Time has made our friends—in the Old World and in the New.*

4, LANCASTER PLACE, LONDON.

"ADDIO, FIRENZE!"

WHEN, in a former paper, we approached Florence, to record our impressions of some of its works of Art, we did not, we remember, fly thither at once on the swiftest wing of the pen, but lingered a few moments on the way, detained by its delightfulness. And now, for certain purposes supplementary and collateral to our former ones, wishing to return for a brief space to "the airy Athens of the Apennine,"—to borrow Mr. Benjamin Disraeli's euphoneous epithet for the Tuscan capital,—we will again alight on our passage for a moment or two, though not, in the first place, to objects so agreeable; for it is but right now and then to allude a little to one's drawbacks also, lest we should be accused of painting everything *couleur de rose*, an imputation we are most sincerely anxious to avoid. It was on proceeding from Milan southwards by the diligence, that one of these heavy drawbacks—a drag in every sense of the word—commenced, since it took twenty-three hours to accomplish about ninety miles. Even the conductor, a silent, sullen, in short, a customarily unfeed functionary, sometimes for a few moments flew into a passion at the tardiness of the postilions. Starting from his habitual doze all at once, he would open the window, and poking out his semi-military head, (which, with its angry red hue, and thick grey moustachios, would have done credit to an Austrian major in the army,) he would execrate those dilatory outriders with the harshest-sounding words of his vocabulary; and sometimes he even alighted, and, scarlet with choler, seizing a whip, hobbled and ran along up to his ancles in the mud, dealing long strokes and copious blasphemies at the horses' legs. But, alas, these moments of energy were only fitful and fleeting, vegetative islets in a sluggish pool; and the postilions—oh those imperturbable postilions!—they seemed to know him by experience to be a very harmless old fellow; for, just exhibiting profiles of the most serene and placid indifference, they continued to jog on, dancing up and down sedentarily in their saddles as mildly and leisurely as ever. They were our principal, nay, almost our only objects during the whole journey; evermore those postilions, "from morn to noon, from noon to dewy eve," quivering in their seats; their tarnished liveries more and more coated with mud, till at last they were nearly covered by it. Now a green coat, then a red one, more or less fancifully laced and garnished, and once a cock's tail plume added its vivacity to the hat; but always the same quiet and gentle bobbing up and down of their persons before us, denoting not only the exceeding slowness of their movements, but their perfect contentment—their exquisite mild comfort in it. Another delectable feature in the travelling here is the danger of being starved, since the personal necessities of *Messieurs les voyageurs* are so little considered by *Messieurs les directeurs des messageries*. The diligence stops in some dull old town but rarely and for a few moments; so that you have scarcely time to dispatch some thick muddy preparation offered as coffee, or more than consider the mysterious things in little saucers, to which you are ushered in the night, under the rude whitewashed piazzas. Half over the town perhaps they take you, blinking uncomfortably at the lantern carried before, like an owl disturbed in its darkness. And then, especially when you come to Tuscany, the general assemblage of mendicants which greets you at the several points of stoppage! They quite vied in numbers, grotesqueness of aspect, and indomitable importunity, with those of Ireland in days now almost gone by. We do not at all suppose that they could for a moment rival in humour those dear Hibernian benefactors of ours, who, in exchange for a few half-pence, have endowed us with some of the most golden of our customary facetiæ—fritillaria of the fancy, sparkling with a humour more delicate, fine, and luxurious than the wine with which they circulated.* But, on the other hand, these Etruscan almsmen excel those amiable mendicants, those brilliant paupers of the emerald isle, as fine serious specimens of a thoroughly lowered humanity, such as by dint of a little attention and patience renders the birth of soft pity in an observer somewhat hard to prevent. As our favourite specimen of pauper energy, we treasure up a certain stout but legless cripple in a wheelbarrow, who, when he found himself a little too late for our diligence, commanded his attendant to hurry him with all speed towards another coach, visible on a second road which did not quite touch the one we were following. We kept him in view, waving his arms, and vociferating violently at his conductor, who jolted and jumbled him over the ditches and intervening dips of the landscape, with a wild irregularity of motion, quite wonderful in its avoidance of an overturning. Another poor brother of ours, who like a spider crawled forth on the road, his legs and arms at first being not clearly distinguishable from each other, was, let us believe, a member of society of no common import and value; an occasion, an exercise for two of our noblest feelings, not one only; a theme not simply of compassion, but courage also, since it not only needed something of charity to relieve his wants, but of nerve to look steadily at his inexplicable lineaments.

But this was in Tuscany, and we have not as yet reached Genoa. We descended thither along roads knee-deep in mud, and from the same geological cause, white when we returned with dust, which covered us as a miller is covered with flour. On approaching the city, the first close view of the Mediterranean was beautiful. The water here, in the large fulness of its being, resumed the clearest brightest colour of its infancy, even like some wise man and good Christian. It was of that lovely green-blue which had recently delighted us in some of the highest birthplaces of the element—the crevices of the Swiss glaciers, those of Rosenlaui especially. And now its broad ex-

* Here is a fancy, for instance, which may be accepted as liberal change even for sixpence—"Long life to your honour; and at the last day, may every hair of your precious and beautiful head turn to a mould candle, to light you to glory." And for severity of rebuke, founded on that indefeasible love of liberty, which is the inheritance of these poor children of the road—"Why, goody, don't you go into the workhouse? You haven't rags enough to cover you; but there you would have warm clothes, a good roof over your head, and plenty of praties and stirabout. Why don't you go into the workhouse?"—"Long life to your honour *in it*," was her withering and triumphant answer, as she turned away in high dudgeon at the suggestion. And for dignity, the "Queen of the Beggars," at Longford, being a little too importunate at a busy moment, I checked her, though almost involuntarily, with a touch, on which, flourishing in my face the hand thus rudely profaned, she exclaimed indignantly, with the majesty of an old sybil, "And haven't I held out that hand to dukes, and marquises, and earls, and viscounts, and barons, and divil a bit of that same have they ever said or done to me!" The accuracy with which she ran down the scale of the peerage was remarkable and edifying. But, above all, the pathos of that poor man, who, though more ragged and forlorn than any of his brethren, yet stood aloof in silent diffidence behind them. "Why, Pat, and how is it you have nothing to say?"—"Nothing to say! and haven't my hollow eyes and poor thin cheeks been saying something to you all the while; and isn't it my bare elbows through my rags, and my knees almost bowed down to the earth with distress, that have been afflicating your honour's charity?" Eloquent advocate and *friend* of all the mute, modest beggars I may ever meet with hereafter! Subtle, refined enchanter, who drawest from their idle depths through the eyes the finest pearls of humanity, which, even of their gracious selves buy priceless treasures for the heart, art thou not my *benefactor*; *didst* thou not give far more than thou receivedst? Not Hyperides or Cicero would have surpassed thy melancholy touches of poetical persuasiveness. They could scarcely have invented, and perhaps would have only spoilt them by their elegant adornment.

panse, on which a large felucca was turning near at hand, was gently swelling into little advancing lines (like the snow), some of which, however, became crested gradually all along with twinkling diamonds, as they rolled over, echoing and booming on the shore. The sea was honouring with a cincture of light the Genoese steeps and cliffs, which indeed looked still proud, as if Doria and Spinola had not departed from them—and well they may, even prouder, under their present sovereign, if ill-contented even with the honours of his bright and gallant sword, he adheres to his higher championship of constitutional freedom, diffusing it, like this sunny tide, wherever his power extends. A dense grove of masts and spars now came into view, rising before long ranges of lofty pale commercial *palaces*, delicately as the groves of young firs we had lately seen rising before ice ridges, torrents, or ranks of summer clouds. These lower objects represent the industry and enterprise of Genoa, the base of the wealth and dignity well signified in those ranges of buildings crowning them aloft—the palaces of the nobility, raised in an exposition open to the fresh and cool sea breezes. And farther off you descry the palatial villas, seemingly scarce less spacious and stately, high on the rocks, with gardens and colonnades, and groves no doubt of southern fruits and flowering fragrant shrubs, where Doria amused himself, in his glorious repose, with rearing quaint fountains, embleming the greatness and power of the sea. We were soon on the heights, threading the *Strada Nuova*, *Strada Balbi*, and *Strada Nuovissima*, where it looked like Venice raised from the bosom of the sea to the brow of an airy hill. Indeed, except the Canal Grande of the Adriatic queen, we know of nothing so stately as these most aristocratic streets of her haughty rival. As you walk along before façades of a bold and massy style, some of them painted outside with grotesques and large mythological figures, you look through lofty portals into entrance halls, also decorated with frescoes, or courts ornamented with fountains and orange-trees. Beyond these, perhaps, the eye may ascend a flight of steps to some second green and shrubby cortile; so that now and then you have a long and intricate perspective of such objects, than which under a bright Italian sunshine and sky, nothing can look more cheerful, or festive, or Paul Veroneseish. Sometimes open loggie project from each end of the palaces, in the very manner of Paul's architectural accompaniments. Indeed, nothing even in his own Venice reminds you of him so precisely, or makes you more long for a group of his stately cavaliers and bright-eyed dames to animate and complete the scene, the deficiency of which was that it, then at least, discovered no sign whatever of being worthily peopled. An individual standing under one of those magnificent old Renaissance doorways, and pointed out to us as its princely owner,—the owner likewise of one of the noblest historical names,—certainly looked no better than a stock-broker, with his hands in his pockets, at the entrance of Capel Court. Casting the eye over descending tiers of these palaces, you enjoy a noble view of the sea.

Its calm was altogether grateful to us, even a solid comfort, since it promised a smooth voyage to Leghorn, a boon not to be lightly valued, for we are, indeed, of those whose heartfelt admiration the nereides for the most part reject very ungraciously. We lament to say it, exceedingly, but we seldom venture on their green expanses, where, with charms of the fair lily's similitude and tone, they weave their chaste play in hushed abysses which their *pleased* movements never disturb, the network of golden light still wavering on over their pure cool limbs without impediment, but straightway they rise foaming and ruffling, as if with rude displeasure, and persecute us with a long train of ignominious sufferings. And thus, alas, it was now. For although when the steamer was leaving the harbour, the dappled clouds of sunset seemed slowly parting away above Mount Calvi and the Maritime Alps, which, with a few moister and more voluminous vapours, looked even like a purple bed adorned with crimson robes and coverlets for the repose of the golden-winged Zephyrus; although the embayed waters seemed smoothing their ripples in the twilight, softening and melting their own dark cold hues quietly into the warm ones vouchsafed by the overhanging heaven, like some wayward wandering wife, growing calm, and even tender in her looks, as she sinks to sleep beneath her gracious forgiving husband's eyes; despite, we say, all these favourable symptoms, we had hardly proceeded beyond the pharos, before the winds were heard loudly piping, and the obsequious slavish waves arose and danced to them; and we had one of the roughest, most nauseous, dilatory, miserable nights at sea we ever remember. On deck we lay all night, clinging to the hard, wet-barred bench, and sinking and heaving over pitiless flying hills of brine, and under racing clouds which left but one long cold line of light above the steady range of the Carrara hills, whose forms, so slowly changing, marked the wearying slowness of our progress. A dreary dawning slowly wanned over us, enlivened only by the *crooning* of some female in the cabin below, in whom the marine malady yet powerfully worked, or by the staggering—almost the spinning it was, once or twice—over the cleared deck of some shadowy, muffled mass of a man, keeping his legs with marvellous dexterity.

And even at Leghorn it was only captivity *becalmed;* for the custom-house would not let us land for hours. Nevertheless, the active youth of this great commercial place were permitted to visit us: a number of them, each with his little *portemonnaie* braced about him, and equipped as if bound on a long journey somewhere, came on board, to show themselves, and meet their friends, and "take stock" of things around them. Now a general kissing and embracement took place, without distinction of age or sex: amiably all interosculated; and it certainly something amused our confinement to note the pleasant complacency with which these young Livornese factory clerks walked about, arm in arm, to show to advantage their spirited vivacity and courtesy, no less than their complete tourist-like outfit, which they seem to have borrowed of their visitors from different parts of the polite world, under the impression of its being the permanent mode at Paris or London, and therefore proper for them to adopt in their stationary, every-day condition at home. On the permission to land arriving, we had to tumble and crowd ourselves in a disorderly manner into the little shore boats: no cargo of poor emigrants was ever dispatched with less ceremony to some carelessly-tinkered vessel, whose parting ribs, by virtue of an economical contract, were soon to consign them to the bottom, by Madeira or the Cape of Good Hope, than were we polite visitors, with tolerably well-filled facile purses, remitted to the dogana—a miserable cramped shed, and yet the door of grand Italy, through which every visitor from this side must pass. Here another hour of crowded detention ended the second ebbing of the delightful wave of Italian travelling, on which we have lingered, simply lest those who can scarcely dispense with their comforts, conceiving a desire to tread the same footsteps (nice old ladies, for instance, prone to leave their easy-chairs in search of Pollaiuolo, De Bicci, and Orcagna), should encounter these inconvenient things unexpectedly, and so, not without justice, seriously blame us.

Nevertheless, those were most happy weeks at Florence—happy weeks; in the morning at the Pitti Palace, or the Uffizii, revisiting master-pieces, which, notwithstanding their universal celebrity, there is so much risk of our leaving behind us in ignorance, so far as we are individually concerned, unless we bestir ourselves actively; or in churches, and obscurer corners, finding out earlier frescoes, less known, yet sometimes of a pious, artless interest, almost rivalling in attractiveness the works of the fully accomplished greatest period. And then, in addition, the general delights of the city itself, and its neighbourhood; those charming afternoon drives up the old cypress avenue to Bellosguardo, and Arcetri (Galileo's Villa), or "at evening on the top of Fiesole;" for Milton's phrase cleaves ever to the place, and we often find ourselves murmuring it at the close of our Florentine reminiscences, as summing up compendiously their delightfulness! They are endeared, too, by the memory of a friend *ready made*, who there first sprang, as if full-grown and complete, out of mere casualty, and there left us, almost certainly for ever; but our intercourse with whom, animated and enriched by the beauty around us, attained a freedom and fulness of sympathy which does not often bless the society of the most accustomed associates, where there is little to arouse and quicken the imagination and the feelings. It is the very happiest potency of Nature and Art that they, in such cases, forge the most delicate, yet indissoluble, links of brotherhood between mind and mind, ever presenting some theme on which the merest strangers at once can closely and completely sympathize; educing their best powers by the inspiration, and afterwards ennobling, almost sanctifying, the recollection of those moments, by the association of serene, enchanting beauty.

There, in that holiday in a temporary paradise, no considerations of worldly interests or cares interfere, and our national coldness and shyness are often divinely smiled out of us. It may be even thought (though it is certainly a humiliating satisfaction) that it was as well we did not meet again in the precincts of prose, and ordinary dulness, and selfish convenience: for should we then have fully renewed that freedom, warmth, and kindly liberality of discourse which had been raised by the Medicean influences by the Arno? Might not possibly some trivial matters of the world have so engrossed us both, so lowered insensibly the moral and mental tone, that we should, even grievously, have disappointed one another? Arguing from what we have often seen (a better guide than our own self-excepting vanity), this is to be apprehended, certainly. And yet, my dear New England friend, even by the power of beauty in nature, which, not to speak it profanely, is something next to saying by heaven itself, I defy you, to the end of your days, however long they may be, to affirm resolutely that *I* also have not some place and dearness in the deeper and tenderer parts of *your* soul. You may become ambitious and successful: the applause floating around you, the distinction, the more solid advantages, the labour in earning these, and the pride in enjoying them, may often, from time to time, make seem but slight and visionary the lovely things we here beheld together, and our warm and friendly converse touching them: but in the end fairest memories will be sure to triumph over every less harmonious consideration; and even I, but nothing in myself, am ever near you with them, knit by *many* ties of Nature, and also of Art, which have so much beauty, that they cannot possibly want either tenderness or enduring strength.

Lastly, that very pleasant boarding *palace*,

where we were domesticated, composed an amiable item in our felicity; the Palazzo Clarkè, let me call it, not forgetfully. Let memory still appreciate the intelligence and courtesy of him who may perhaps be termed the host, and the agreeableness of that company assembled day after day at the dinner-table; the merit of some, and the little foibles of others, which also deserve some tenderness, since they yielded nothing worse than amusement as piquant and acceptable, every whit, as the light wines and the side dishes they sat behind. There sat the opulent Glaswegian, turned for the time into a most earnest and indefatigable connoisseur, bent on enriching, with copies of Florentine *chef-d'œuvres*, the Ionic mansion he had newly built on the banks of the Clyde, and employing his time even anxiously for that purpose, though he could scarcely (we speak with a salutary fear of exaggeration) distinguish a sign-post's disgrace from a Titian. And by his side were those young ladies from New York, travelling not so much to see as be seen; not to study Art in stone or canvas, but rather to display it in silk and lace and amplest crinoline and painted muslin, and convince us denizens of the older much rubbed half of the world, how very much of style, and elegance, and fashion, prevails in the transatlantic centre of those things. Ladies so highly-refined were these, as when they wanted a leg of a duck to ask for the "first joint," even in the languid tones of invalids. The new dress almost every meal—considering that such things must have taken up nearly half their time—betrayed perhaps some mental nudity, some scantiness, we mean, of intellectual covering; and but once, we well remember—we often think of it—had one of them entered the galleries, to come away "sick," as she said, very lackadaisically, using the word, as the Americans still do, in its original wider sense, with that superior purity on which they occasionally pride themselves, even to a point of patriotic jealousy. The wonder was that these demoiselles should have troubled themselves to come on to Italy; why, under the circumstances, wander further than Paris, or Baden-Baden at the very utmost? Nevertheless they were undoubtedly acquisitions also, light entertaining volumes of character, not inelegantly bound, and really with very charming frontispieces. And yet cultivated Boston (intellectual rival of fashionable New York), well represented, indeed ably emblemed by our immediate companion, was so much disturbed by their airs of invalid languishing elegance, that he was always turning his head away from them, and declaring they travelled abroad merely to expose to the world how much of mere pretentiousness would pass in their own country.

Meanwhile the palazzo itself was no unimportant ingredient in our enjoyments. Situated on the quay of the Arno, and formerly inhabited by the poet Alfieri, it has a delightful look out; and with its patrician staircase and vestibule adorned with statuary, and ample saloons, it retains sufficiently still the characteristics of a high-bred mansion; so that, in point of fact, you would not be much surprised at meeting Ginevra on the staircase. Here we were usually most pleasantly greeted after our Art-greedy peregrinations by our excellent quasi-host with some kindly inquiry or other. "Ah, the active ardour of your temperament has been achieving another wonderful victory over the hot weather! But have you been making good use of your time to-day? Have you found out anything new by Andrea del *Sarto*?" —prolonging the penultimate syllable with a raised inflection of voice, which had a very lively inspiriting effect; and not only making these friendly little inquiries, but answering ours (frequently troublesome ones, we fear) with rare intelligence on almost every subject, indicating an acquaintance with Varchi and Guingené, no less than with everything the hand-book had carelessly left out. And how fine and delicate a tact the accomplished gentleman showed, overflowing with amusing conversation, when a scarcity of inmates made it essential to the pleasantness of the establishment in which he had some secondary interest, but else retiring quietly and modestly into himself, more pleased to listen to others. Farewell, Monsieur F.! The pleasure of remembering you is *some* compensation for the prospect of never meeting with you again in this sublunary sphere. It is but a slight, slight substitute; but there is perpetuity in it, believe me, 'tis ever a most genial, cordial kind of satisfaction.

And so leaving you in the salon, seriously studying Galignani, we will mount once more to our own chamber, and opening the glazed doors that lead into the balcony, admit the cool air from Fiesole, and enjoy the open prospect across the Arno of the incomparably-crowned city. It was from this point we so frequently regarded it during our after-dinner tests, in the serenest glow and tranquillity of evening, when it seems, even from the fairness of the hour, to have no inhabitants but the peaceful and refined; and the palaces look as if tenanted by lovers of the old time, calm in the joy of their successful affection. The evenings were then, most of the time, memorably beautiful. As the sun turned away from the long range of dwellings beside the Arno, every projecting line in their fronts stood out in tender gold from their delicate shades of warm grey; but after the orb of light itself had set, a mild yellow glow became universal on the buildings, long retaining that remarkable transparency and luminous power which are the charm of an Italian twilight. Some softer elysian sun seemed newly risen and shining; and the absence of strong shade everywhere gave an almost visionary air of lightness and refinement to the edifices; the feudal battlements, peering here and there somewhat more darkly, hinting mysterious romances of the Buondelmonti and the Amedei; and sacred piles, shrines of the old devotional seraphic beauty, extending and towering above more loftily. Such was the clearness, that, as commonly in this atmosphere, aërial perspective seemed annihilated. On looking up the river, the light, elegant, horizontally-springing arches of the Ponte Santa Trinita seemed blended with the old gallery of shops on the Ponte Vecchio beyond; and the little height of San Miniato, still further off, with its early Romanesque church and line of cypresses (where the old saint walked up, with his own severed head in his hand, to bury it), came amicably forward to form part of the same group, leaving small obvious space between. Meanwhile, the virgin moon, like a stray film of white cloud, would hang alone in the warm precincts of the sky above Fiesole, resembling some fair pensive nun or lady of romance, left to meditate by herself in one of the gardens of the slope beneath, amidst parterres of pinks, and roses, and the red armorial lily of fair Florence, palpably imaged by those lines of dappled clouds around.

So far is a tolerably complete general outline of our enjoyments at Florence, such as must have satisfied a stranger not favoured with social introductions; for the public life of the city was then most meagre and unattractive. The Austrian military music in the suburban park of the Cascine,—the principal resource of the day,—attended by no means numerously, chiefly by fair-complexioned English-like ladies, in English-like britchkas, in a state of indolent modish languor, was but a tame affair; and when night falls, there is no illuminated spacious gay resort, such as makes Venice so exhilarating and delightful. The long narrow gloomy streets of Florence are, on the contrary, left in the dark; and if you should indeed venture into their black chasms, to work out some romance in your brain, with the help of the moon rolling behind the lofty battlements of some old palatial fortress, you would incur the imminent risk of being run down, not by the dagger of a Strozzi or Albizzi, but by one of those light britchkas, occupied by beautifully-dressed persons, scouring round and round the streets in the dark; for independently of visits to their friends, and to the shabby, ill-lighted cafés, they actually make a fashion of these circuitous shadowy charioteerings, which, no doubt, are highly favourable to flirtations, and have their mysterious charm in many ways. However, having no introductions to these representatives of the Gherardos and Fiordispinas, it is better for us to stay at home and read Villani or Macchiavelli, or talk with Monsieur F.

And on a clear and sunny afternoon it was better, certainly better, to air one's feelings and intellects on the heights of the gardens of Boboli, than to follow in the effeminate wake of the young signori of Florence, who, though said to love horses, seemed to prefer to their manlier use, lolling behind them in a carriage, with a cigar and a lap-dog.* And yet these famous gardens of the Pitti Palace, which cover the hill behind it, a good deal disappointed us, in themselves. We found a much shabbier, worse kept specimen than we looked for of an Italian terraced garden, thick-set with walls and balustrades, and fountains all barbarous rockwork and clumsy shaggy statuary, by no means corresponding with one's ideal of Tuscan art. Neither has the palace itself—as you look down on it, with its coarse rustic architecture of heavy brown stone, and under offices too prominently displayed—beauty or dignity. The prettiest part of the garden is on the long slope, where the view is confined by Bellosguardo glistening with olive thickets, and crowned with villas, convents, and tufts of cypress. Here, in the more retired places of the gardens, low ilexes on each side of the walks are trained (yet with a certain air of freedom, as if they embraced overhead of their own sweet will), so as to form long grotto-like arcades of shade, through which the sunshine falls, chequering the ground with sylvan mosaic, or displaying brilliantly some white statue at the far end, or some stray group of party-coloured loungers, appearing and disappearing—flitting across. When these give way to solitude, then fancy replaces them by a bevy of Boccacian ladies, or group of Medicean princes, scholars, and artists, whose society, it must be confessed, has not many interruptions; for the ordinary saunterers are not numerous. A nursery-maid or two, with her charge, a studious priest, an Englishman, with that incessant red book in his hand, a solitary stupid-looking lad of an Austrian soldier, wandering in vain search of an idea—how much better for him to be cultivating those downs behind Trieste!—these were the only beings you might meet with during a whole summer afternoon; the fashionables preferring vastly to rattle in elegance to the Cascine, especially whenever the band of *Sua Apostolica Maestà*, the Emperor of Austria, was playing beneath its suburban umbrage. But notwithstanding these attractions, we usually preferred the prospects of Florence from the heights of Boboli; and a certain spot there is

* Let us not seem to express ourselves with an unwarrantable superciliousness. One of the strongest arguments against restrictive and bad governments is to be found in the maxim that where men cannot have honour they will have pleasure and idleness. Now the Piedmontese and French have burst open the gates of Italian honour, we trust it is seen already that these young gentlemen are hastening forward through them.

specially endeared to us, not simply by the view, but by the civility of a man who almost invariably issued from the vines below, and presented us with grapes, shaking his head very pleasantly at the mention of payment, and receiving it with an agreeable air of smiling reluctance, which certainly did his manners infinite credit.

A grassy terrace forms your seat: a group of cypresses, old enough to have cast a shade over the brow of Beatrice Portinari, rises above you, and Florence lies at your feet. "Of all the fairest cities of the earth, none is so fair as Florence," says the poet; yet the city, from within, can scarcely be thought *beautiful;* its narrow plain streets have been better described as expressive of thoughtful and sober dignity. But it has at least two buildings of unsurpassed beauty, which combine with others with a most rare picturesqueness; and these, with the surrounding country, give Florence an *external* aspect which almost justifies the poet's praise. Besides, indeed, these buildings seemingly give their character to all immediately about them, so that you fancy the inferior masses of common dwellings huddled together at their feet to possess much of the same elegance and dignity. The Apennines descend to the Campagna with a mild grace, scattered with villas, and glistening in the noontide with the olive grounds, as with a silver sheen. And yonder rises Fiesole on a hill—how clearly in the evening air! We can trace every winding of the road, where delightful excursions are made amongst objects beautified tenfold by associations.

Here a certain Scotch gentleman joined me, who had joined me once or twice before. Madame and he were commencing a magnificent tour indeed, since Turkey and the East were to be visited in their turn, and then the north as far as Petersburg. His discourse of his peregrinations, however, during our three first interviews was entirely of his manner of posting, and his canny way of bargaining with the chields of *vetturini* and landlords; not a syllable did he vouchsafe about the places themselves thus visited, however interesting, however framed and built, as it were, for the very purposes of instructive and delightful conversation. He seemed travelling solely for the stimulus which mere locomotion and change of *place* afford, independently of change of *scene*, manners, and characters. Here, in short, we see one of those whom my bountiful Lady Fortune introduces to the banquets of Nature and Art, and he attends some of them to wile away the dull and vacant time; but he has little or no appetite or digestion; and though, as I soon found, he can carry home with him such treasures of Art as one must needs eagerly covet, he has it not in his power (poor æsthetically indigent man!) to possess himself of any of their *beauties*, but only of their mere materials—their stone, their paint, and canvas. At length, however, a change came over the spirit of his dull, waking dream; and after a most lengthy, prosy account of all his arrangements and devices on his last route from Bologna to Florence, he varied the subject, to my great surprise, so far as to say that he purposed, whilst at Florence, collecting the best copies he could meet with of the most popular and esteemed pictures in the galleries. He should lay out about £600, he added, with an imposing quietness of manner, which spite of myself, inspired me with an inclination to turn round, and take off my hat to him: it was a warm gush of admiration I had certainly not felt before. He had noticed my interest in pictures, and taking it for granted (rather illogically) that my knowledge was commensurate, he should be very much "obleeged" by my rendering him a little advice and assistance in the matter. To this I graciously consented; and so during the next few days we visited many of the picture-dealers together. One of his foremost wishes was for a good copy of the Madonna della Sedia; and several copies we saw—there is sure to be one wherever you go of this most popular of all pictures, which is constantly engaged to the copyists at least a good round dozen deep: but they were all too utterly execrable to be recommended even to my companion. At last, however, a dealer observing that we were not very easily pleased, signified with an air of mysterious importance that he had another copy of the picture in an interior chamber, very superior, but double the price. It was, he said, with that fluent and gracious pomposity for which these personages are so remarkable, "*una bellisima cosa*, the gem of his collection, *the* copy from which ever so many of the other copies had been made: he did not usually show it—was not in the least anxious to sell it; but as we were evidently *signori* with serious designs of business," &c. &c., he would depart from his ordinary practice, and proceed to exhibit it. Certainly it was a good copy—incomparably better than any of the others we had seen; and after three visits, and much cautious inspection of it, back as well as front, my companion made up his mind to purchase it. But before finally riveting the bargain, he begged that the miserable daub in the outer show-room might be put side by side with it, that the superiority in the proportion of £60 to £25 might be proved beyond possibility of question. Now, indeed, the difference was fully shown to amount to a contrast. The inferior one was wretchedly drawn, the features actually awry, and the colouring crude enough to set one's teeth on edge; whilst the other was really a pleasant picture, free from conspicuous defects, and even graced (which is the rarest thing of all in such instances) with considerable feeling. "Look," said I, with all the suavity of a connoisseur in the full flow of criticism,—when, too, he has everything his own way, and fears no contradiction,—"look on this counterfeit presentment, and on *this*. Here, you see, the painter got into a difficulty with respect to the eye, from which he was never able to recover himself; and the lip has suffered as much as mine did the other day at Mantua from the musquitoes. Now this, had you purchased the work, I should have had the greatest pleasure in admiring as a fine stroke of local truth in Italian Art; but, as matters stand, we may as well pass it over, and turn to these livid shadows, black and blue, on the cheek. Though chiefly plum colour, they are spotted and niggled up with all the hues of the rainbow. This, to be sure, resembles the manner of our new school at home, whose painting in oil so often looks like a wretched imitation of water-colour painting (as our water-works often are of oil-works); but it has no resemblance whatever to Raphael, or any other old master. On the other hand, the £60 one is a pretty face (which is always something—nay, a good deal, let the ascetics say what they will); the features have by no means fallen out with each other, nor are the shadows like a stale damson with the bloom half rubbed off. It is all good pure fair painting, not mere spotty brush-mosaic work; and what is needful to give even that any value, it is animated with no slight feeling, let me tell you."—"I see it parefectly," he said, gazing closely at the two pictures with an appearance of shrewdness, which, however, rapidly alternated with looks of uneasy doubt and vacancy; "I see it parefectly, now you tell me: but," added he, in an anxious undertone, "these chields are often at their confounded tricks, I hear; and after a thing is bought and paid for, they will substitute another thing, and send you that instead. Now all the peculiarities you have been remarking are very clear. I can see them all; but still it must be confessed that they are all more or less matters of opeenion; and therefore I would be very much obleeged if you would just, without letting the signor observe you, point out some defeenitive and sairtain mark in the picture I have bought, and not in the other; that I may feel parefectly sairtified he has sent me the one which is *heere*, which I have parechased, and not the one that's *yon*, which I have not."—Ah me, I fondly deemed this had been done already quite sufficiently; but no—he wanted something irrefragably, mathematically demonstrative; no difference requiring for its appreciation the least grain of ordinary discernment could be made sufficiently obvious to him for his present purpose. So, saying not a word more about the miserable drawing and colouring of the inferior aberration, I groped about in the dark places of the picture, and at length hit upon a certain item, or particular, manifest in one and not in the other—to wit, a decided moulding, or division, running dimly, yet undeniably, up the shadowy background. This was precisely what he wanted. "O what an e'e you have in your head!" he exclaimed, with a warmth of admiration which was certainly highly gratifying. Whatever doubts he might have felt as to the genuineness of my connoisseurship were now completely and happily dispelled; and thus set comfortably at ease with regard to the secure identification of his purchase, he immediately paid an instalment of the price, promising the remainder in a few minutes, that is to say, on actual delivery.

A Madonna della Sedia secured, what was his next object? Obviously (but rather under the rose, so far as Madame was concerned), a copy of Titian's *décolleté* and somewhat overblown Flora, and also one of that picture by Guido, in which Cleopatra, under the thrilling courtship of the asp, makes so charming and liberal a display of sorrow and of personal loveliness. But it is a real pleasure to remember that, weaning him from two most fulsome daubs after these pictures, I prevailed on him, though with much difficulty, to buy instead a singularly beautiful copy from one of the earlier spiritually-minded painters—a result the more gratifying inasmuch as it was the work of a needy young German, who else might have had to sell it to some dealer for but a third of the money. The sultan to whom I acted as vizier on the occasion demurred. A friend of his had called these subjects "thin subjects," and he did not like thin subjects. In simple truth it was but a Madonna and Child, with little save her purity and tenderness of soul to recommend her. I fear the gentlemen, his guests, at the new Ionic villa north the Tweed, when left alone with their port and claret, will not lift up their heavy eyelids at it with the high intelligence and fulness of sentiment which certainly would have graced the two other works just named; nevertheless, it will go far to sanctify the apartment in which it is placed, whether they will or no; and it is a comfort to hope that under the eyes of more thoughtful and tender-spirited observers, this lovely work, wherever it is, may sow some seeds of pure, delicate, dove-winged fancy and feeling. At all events, that excellent young copyist, Laer, got his twenty-five napoleons without abatement. In our most active quest we had to explore many solitary staircases, and ring many unanswered bells; and sometimes we met with painters whose gravity and pompousness formed the most perfect unconscious harmony with the imbecility and crudeness of their performances. The most exquisitely self-satisfied of these innocents of the pencil, the very weakest of them, presented us not only with the card of his studio at Rome, but with a personal introduction to his aunt, who, he gravely informed us, had made herself cele-

brated and *great* by her many copies of Correggio's Magdalen. Certainly, never did greatness acquiesce in itself with an air of milder and more gracious self-appreciation than in the demeanour of this venerable lady, who has seated herself in the middle of the vale of years in a very stately way. Our last search, it only remains to be added, was for copies in marble of sculpture; but now one's leisure was drawing to a close; and on my last day at Florence, there were only a few moments for him just to *run* with me through two or three studios, and mark with stealthy and rapid crosses in pencil those figures on which my esteemed approbation had time to alight. And so we parted, with a hope of mine that his success had not been the less for such aid as I could give him; for Mecænas, even in his humblest shape, is an object for respect and tenderness. But oh! into whose Art leading-strings did he happen to fall next; that is the question I have since sometimes asked myself, with uneasy imaginary replies.

THE

GERMAN TOY MANUFACTURE.

FLEISCHMANN OF SONNEBERG.

Many years have not elapsed since all kinds of Art-manufactures, intended for the cheaper markets, or for the use of children, were constructed with a determined ugliness, which really went out of its way to compose distortions and caricatures, as if such evils were necessary parts of an extensive trade. In this way the cottages of the poor, and the play-rooms of children, were filled with a curiously-hideous group of monstrosities, yet seriously purporting to represent something familiar to us all. The old delf images of horses and cows, with sunflowers and daisies painted all over their bodies, were even more natural than the animals constructed in the old English potteries, which decorated the mantlepieces of our grandmothers; or, than the plaster parrots and cats which succeeded them. If adults fared thus badly, the children were supplied with toy animals whose resemblance to nature was of the remotest kind. A "Noah's Ark" was the glory of childhood—a treasure not enough to be appreciated; it was a pleasure to unpack, a delight to puzzle over. If it was never quite clear which was the dog, and which the bear, and an enigma few could solve, whether the cat was not the tiger; while dozens of other creatures were "given up" in despair, and taken on trust as representations of somethings existing somewhere. There were no Zoological Gardens then to refer to, and the picture-books were but a grade better, as authorities, than the old Dutch Noah's Ark. Artists then would not condescend to do anything for children; they were consequently left to their own ignorance, made still denser by what was put before them.

The present generation of little folk have advantages they wot not of. They must grow a little older ere they can discover the strides that have been made during the last quarter of a century in that important branch of silent education—the education of the eye. Our best artists now do not disdain to draw for children's books; and so necessary do we deem truthfulness and ability, that "the best pencils" of the old days of Mr. Newbery, in St. Paul's Churchyard, would totally fail of gaining employment now; compare those of the great Bibliopolist of 1800, with those of his successors, Messrs. Griffith and Farran, in 1860. The first toys put into a baby's hands now, are artistically better than were those given to children of advanced years half a century ago. We owe something of this improvement to Parisian manufacturers, but by far the greater debt is due to the Germans; they not only perfected the work, but supplied it at a rate within the means of all.

The untiring industry and economy of the German people is a marked national characteristic; their patience over labour, and innate ingenuity, are but types of the race. Who has ever travelled in the Black Forest without admiring the energetic ingenuity its native peasantry possess in the production of wares by which they live? Our Great Exhibition had no more attractive and beautiful national group of Art-manufactures than Germany brought together; and it exhibited a wide field of action, from the fabrication of the most exquisite article for a boudoir, to the production of a child's toy.

It is not generally known how extensive the manufacture of children's toys in Germany has become, nor the full amount of care and attention that is bestowed on their construction. The best come from one district, Sonneberg, in Saxe Meiningen; and the principal manufacturer there is Adolph Fleischmann, whose works in the Great Exhibition of 1851 excited much attention. In the south-eastern district of the old Thuringian forest are numbers who live by this ingenious trade; and the hereditary Duke, fully aware of the importance of its mercantile improvement, has founded and fitted out schools for the better instruction of the workmen, gathering for their use, books, prints, and models. The workmen are generally bred to the trade; sons improve on fathers' work, and, as in other factories, it is found that some have exclusive ability in a particular branch of manufacture only—a peculiar native facility which, in so large a factory, can be exclusively devoted to its own bias. The use of papier-mâché in place of wood-carving has been the real secret of the great improvement in toys; for a good model in clay or wax being obtained, it could be reproduced in casts by the commonest workmen, women, or children. Another advantage of papier-mâché was its lightness and hollowness—the latter allowing the introduction of simple machinery for movement. The cheapness of good casting triumphed over the commonest carving, and the result has been a continued improvement in German toys, until those of the best class may fairly be considered artistic models of nature, acting as educational agents where such agents can only be introduced—that is, by means of play.

It will be of interest to look a little at the life of this district, which, comprising not more than two geographical square miles, includes Sonneberg and the adjacent small towns. About three-fifths of this space is covered by forests of fir and pine trees, the rest being well-cultivated by the inhabitants. Every toy-maker aims at the possession of a field, for the supply of potatoes, upon which his household chiefly subsists; a goat supplies the family with milk for their coffee, which they have for breakfast, dinner, and supper. In some cases a cow enriches the homestead, which is a real scene of pastoral simplicity. In this district about ten thousand workmen live, comprising plain wood-manufacturers, who make boxes of all kinds, and matches (for which there is a sufficient demand to occupy the greater part of the inhabitants of several villages); wood-turners and carvers in the employ of the papier-mâché toy and doll-makers, as well as papier-mâché casters, bellows-makers, and those who construct wooden toys.

No toy of a good description, composed of wood and papier-mâché, is produced entirely by one maker. For example, a crying doll is made by three or four different people: the doll-maker, who sells his produce to the toy-merchant, requires the assistance of a turner, for the supply of the wooden arms and legs, and a papier-mâché caster for the heads and bodies, as well as an artificer who produces the bellows which makes the doll cry; it is his business to join all these parts together, and paint and dress the little figure. Thus four persons live by this one article alone, although of the simplest kind.

It is curious to observe how cleverly some of these men, who have never had a lesson in drawing or modelling, will represent familiar animals. These models are then used to make sulphur moulds upon, which sulphurs produce the finished casts in papier-mâché. It is only the older toy-makers who thus practise their art,—for about twenty-five years ago the drawing and modelling school we have already alluded to was founded by the reigning Duke for their use; it was supported at his expense, and the charge of two-pence (English) paid for an afternoon lesson. Some of the old toy-makers, not caring to bestow even so much on their children and apprentices, it is now the rule that all manufacturers shall send, under pain of fine, their pupils to the establishment, where proper masters instruct them in modelling, and enable Sonneberg to send out figures that occasionally rival the ceramic works of Dresden or Sèvres.

About two years ago a museum was added to the school by the munificence of the prince, consisting of casts from the best antique and modern statuary, and of vases, cups, and other objects, found at Herculaneum (known as the Zahn'sche Collection); as well as a valuable collection of prints, after the best native and foreign masters. A small fee, of about two shillings a year, not only gives the workman free access to this museum at all times, but the right of borrowing the prints and models it contains, for his own use at home.

It is to this judicious Prince that Sonneberg owes its continued prosperity. The whole district is a hive of industry; and one of its few holidays was made last year, when he again visited the town, and its inhabitants greeted him with one of those trade-processions, which is so curious a feature in Belgian and German industrial life, and in which they allegorically represent the wealth of their district, and rise of their trade. It was a scene of home affection between ruler and people honourable to both.

The humblest art may, by judicious culture, become thus an element of wealth and civilization. A toy is as great a fact to a child as is any truth to a philosopher. The perception of children is by no means so obtuse as their elders may, in their self-complacency, suppose; there are very few children, indeed, who will not appreciate and choose the best constructed toys shown to them; if they obtain them, they will keep them carefully. Now here are two great ends served; good taste fostered or generated, and habits the reverse of slovenly induced. A well-trained child is a pleasure to all, and the training cannot begin too early, or be carried on too carefully through the legitimate means even of its pleasures. If truth is worth teaching in one way, it is equally so in all, and a toy-horse may as well resemble a real horse, as it may some strange conventionality, that a child must be untruly taught to consider as one. If parents and friends of children were fully aware what great beneficial influence good representative toys have upon the juvenile mind, they would foster correct ideas, by discarding the unfaithful rudenesses of the old toy-shop, and patronizing the correct and often beautiful figures which emanate from the new manufactories.

We have thought it well to bring this subject before our readers at a season of the year when it becomes especially interesting; for how many tens of thousands of young minds will at Christmas be influenced for good or evil by the toys they buy? It is a venerable axiom, that education cannot begin too early: those who visit "the German Fair at the Portland Bazaar," will see at once how many lessons in good Art may be taught by Mr. Fleischmann, even by the comparative "nothings" that are obtained for "pence a piece."

It would be difficult to overrate the value of these good and cheap aids to progress, whose first teachings are in the cradle; often—indeed, generally—the toys that go into the hands of girls and boys, are sufficiently pure in design and good in execution to satisfy the man of refinement—even the sculptor. For such influences, so exercised, we are grateful.

We have, in this brief article, made especial reference to the cheaper class of toys which Mr. Fleischmann produces, and sends forth in quantities almost incredible, and at prices inconceivably low; but some works he produces are of a high order, and comparatively large cost: such are the examples, in terra-cotta, of costumes of many nations and periods; figures that, although but a few inches high, are as admirable as the largest and most perfect productions of the sculptor. They are creations of the same eye and mind that produce the small model of a cat, and the one is as finely modelled and moulded as the other. It is one great advantage arising from this manufactory—an advantage from which no part of the world is debarred—that it presents objects so true to nature that a child may safely *learn to draw* from any one of them; it is to this we especially direct the attention of our readers, asking from them gratitude to Mr. Fleischmann and his compeers.

The excellent Prince, who has taken this manufacturing town, and its millions of Art issues, under his special guidance and protection, has done well and wisely for his country, but none the less for the Art-cause throughout the World.

THE TOMB REVISITED.

FROM THE GROUP BY J. H. FOLEY, R.A.

It is a mournful pleasure with which love seeks, through the aid of the sculptor, to commemorate the worth of the dead; and yet it is the only means left to surviving friends for testifying to the world their sense of the loss sustained. We never look upon a monument reared by the hands of affection without calling to mind, and realizing the truth of, Gray's well-known lines—

> "Can storied urn, or animated bust,
> Back to its mansion call the fleeting breath?"

Those who raise the memorial know well that no such result can by any possibility follow; and their only consolation, therefore, is to embody their expression of grief in a manner which will best show its fulness and intensity. And a "meditation among the tombs" in one of our noble cathedrals, or in some venerable parish church, where, not unfrequently, a few worthy examples of the sculptor's art may be met with,—ay, and in the turf-covered churchyard too, where

> "The rude forefathers of the hamlet sleep,"—

is neither an uninteresting nor an unprofitable way of passing an hour or two:—

> "Who looks on these, and finds no food for thought,
> Colder than marble is content to be;
> The very figures by the sculptor wrought,
> Are not more hard and passionless than he.
> Call it reclusive, morbid pedantry,
> Musing to stand on consecrated ground;
> He claims our pity who unmoved can see
> Time's fragments scattered in profusion round,
> And hears his solemn knell, yet echoes not the sound."

Monumental sculpture has made great progress among us within the last century: prior to the days of Bacon and Banks, almost the only works of this character bearing evidence of Art-genius were those executed by foreigners, and even among these there is ample evidence of a vitiated taste. We are no advocates of rich and profuse floral ornaments, and decorations of almost every kind but that most appropriate to such sculptures. They should be simple and grand, exciting thoughts in unison with the subject; not "wrapped in rich dulness," but exhibiting that poetry of Art which speaks of the sublimity of death, and the hope that the sleeper may awake to a new and joyous life.

Such appears to us to be the feeling with which Mr. Foley sat down to his design for the monument of which an engraving is here introduced: it was a commission from the three daughters of the late J. Jones, Esq., of Crosswood, near Welchpool, Montgomeryshire; and it is erected in Guilsfield Church, in the vicinity of Welchpool. The ladies whose filial affection called forth this tribute of their love, are ideally represented as mourners at the tomb of their father, whose portrait is seen, as a medallion, in front of the sarcophagus. The idea is singularly felicitous, and it has been carried out in a manner worthy of the sculptor, whose genius has raised him to an enviable eminence in his profession. In engravings we have formerly given from his works, are evidences respectively of his powers to treat effectively any attribute of human nature required of him: his "Ino and Bacchus," his "Children in the Wood," his statues of Lord Hardinge, and of Hampden, are not more different in subject than they are admirable for the distinctive qualities which mark each, and which are in perfect harmony with the characters of each separate work. In "The Tomb Revisited" we find another feeling expressed, and with equal power and truth: the three figures are beautifully and lovingly grouped—the elder, it may be presumed, supporting her two younger sisters. The faces seen are not of those who sorrow without hope; they are sad, but calm and resigned. The youngest, probably, has turned her head away; this is a perfectly natural movement, and affords the sculptor an opportunity of varying his outlines and forms, of which he has not failed to avail himself to the best advantage. The draperies are admirably designed and arranged; and what strikes us as peculiarly worthy of notice, is the *repose* which characterizes the dress of the centre figure in contrast with the flowing richness of the others, offering no feature to lead away the eye from the portrait of the dead. Nothing could be more happy than this treatment.

CONTINENTAL ARCHITECTURE.*

Mr. Shaw dedicates his splendid and useful volume to "The President and Members of the Royal Academy of Arts, London," in acknowledgment of the "great professional advantages which he derived from his connection with the Royal Academy as travelling student in the department of architecture," and also as an expression of gratitude for personal kindnesses received from individual members of the academic body. This is a very pleasant commencement to a large and important new work on Continental Architecture. And, as we pass on and examine the work itself, we soon arrive at the conviction that if Mr. Shaw considers himself to have been beneficially aided by the Royal Academy, the Royal Academy may feel proud of having sent forth such a "travelling student" as Mr. Shaw. His volume consists of one hundred engravings in lithography, not tinted, but printed, with admirable effect, upon a delicately tinted paper. Forty of the subjects are from edifices in France; twenty-two from those of Italy; thirty-two from Germany, and the remaining six from Belgium. The engravings themselves are preceded by a clear and explicit index, which, with a single page of prefatory introduction, completes the letter-press. The engravings, accordingly, come before us by themselves, to narrate their own history, and to illustrate the sentiments and architectural affections of their author. We readily accept such a work; its distinctive character we recognise without hesitation, and we trust that we fully appreciate its utility and worthiness.

Mr. Shaw adverts to the fact that our architects "have recently commenced to engraft on our national style many beauties and peculiarities hitherto confined to the Continent;" and he proceeds to express his hope, in which we cordially concur, that a work faithfully illustrative of foreign architecture may "find favour in the eyes of those who are anxious to see our art progressing and gaining increased vigour by an infusion of new elements."

It is not a little remarkable, while the partizans of ancient classic architecture are studiously endeavouring to demonstrate the architecture of the middle ages to be an art at best semi-barbarous, and now long obsolete, that the latest works on architecture should be almost exclusively devoted to mediæval examples. We are told that the Gothic is past and gone, if even it ever existed, as a style for English civil and domestic edifices, and yet Mr. Parker has just demonstrated the high character and the abundant resources of the civil and domestic Gothic of England. And here we have Mr. Shaw with his hundred noble lithographs, every one of them illustrating the "architecture of the Continent" from the existing remains of Gothic works—the Italian examples alone excepted, in which the Gothic element appears either in an early condition of development, or commingled, after the fashion of Italy, with Byzantine and Roman traditions. It would be well for the cause of Art amongst us, that the classic party in architecture, instead of assaulting those who love and advocate the Gothic, should follow their rivals' example in producing books like this one of Mr. Shaw's. We require progress and improvement in our architecture, as a living art—not architectural antagonism, and a conflict of architects. If the classic is the better style, and the style better adapted to our requirements, and more in harmony with our associations, let it prove its own pretensions to be based upon facts; and so also let us have, not Gothic professions, but Gothic evidence. Mr. Shaw evidently is of the same opinion, and, as he understands thoroughly in what manner architectural evidence should be given, he has submitted a case well made out, and eminently practical. And his case is a strong one in support of the Gothic. He shows us plainly, and in a style that carries conviction with it, what the Gothic once was on the continent of Europe; and he leaves us to infer, from his historical illustrations of the past achievements of the style, of what character its future developments and modifications may be expected to prove.

There is one quality in the Gothic which Mr. Shaw must have estimated very judiciously when he sent forth his work without descriptive letter-press, and this is, that the style possesses a phonetic power of the highest order, and that it consequently is able to speak for itself. We have more than once heard Gothic remains described with minute accuracy by persons at their first sight of them: such persons could read "at sight" the chisel-written legends of the style. And Mr. Shaw's drawings are distinguished by the same independence and the same inherent faculty of articulate expression. We can understand what they have to communicate by examining and studying the lithographs, without any other aid.

We confess to being powerfully influenced, in forming an opinion of architectural drawings, by a judicious selection as well of points of view as of subjects for representation: and in both these respects Mr. Shaw's volume secures for itself a favourable prepossession. The examples exemplify well the architectures of the different countries in which they exist; and the sketches place the examples in lights, that display them to the utmost advantage. These remarks are equally applicable to the details which are repeatedly given on a large scale, and to entire edifices or extensive portions of them. The subjects also comprise secular as well as ecclesiastical architecture, and they show that the artist was no less thoughtful in dealing with the one class of edifices than with the other. The examples of secular architecture are from Angers, Beaune, Beauvais, Bourges, Le Mans, and Paris, in France; Foligno, and Florence, in Italy; Hildesheim, Erfurt, Innspruck, and Prague, in Germany; and Antwerp and Malines, in Belgium. The ecclesiastical subjects, in addition to such as have been obtained from the same places, are from Amiens, Auxerre, Chartres, Rouen, Sees, Sens, Strasbourg, Semur, and Toul, in France; in Italy from Assisi, Lucca, Milan, Naples, Pisa, and Pistvia; from Erfurt, Freiburg, Halberstadt, Lubeck, Magdeburg, Nuremburg, Prague, and Ratisbon, in Germany; and from Bruges and Tournay, in Belgium. These names significantly indicate how enjoyable as well as advantageous an architectural tour Mr. Shaw must have made through the instrumentality of the Royal Academy. He has shown us in his work that he is a discriminating and an accurate observer, and that he takes with him to the practice of his profession a facile and an accomplished pencil; we shall hope to hear of him as an able architect, one who will take a part in the architectural struggle of the day, that may prove honourably beneficial at once to himself and to the great art which he has chosen to be his profession.

* Architectural Sketches from the Continent. By Richard Norman Shaw, Architect. Published by Day and Son, Lithographers to the Queen, London.

THE GLASGOW ART-UNION.

The selection of the prizes of the Art-Union of Glasgow for distribution among the subscribers of 1859-60, has been recently exhibited at the Egyptian Hall. There were sixty-two pictures, of which really a most liberal proportion are the productions of English painters. The whole were purchased at the cost of £3155 13*s.*, to be paid for from the prospective fund of the year's subscription. Some have been before exhibited, but the majority are recently executed works.

"Job," by John Faed, R.S.A., supports the assumption that the modern costume of the Arabs is identical with that of the immediate descendants of Ishmael and Joktan. Mr. Faed is nearer the truth than those who array their Old Testament figures in Greek draperies; but the modern Arab striped cloak is not in its associations sufficiently dignified for religious art. Job, in the vehemence of his grief, has cast himself on the ground; but, as he is presented, a sitting figure would have assisted the composition more effectually. By the same artist there is "A Bedouin Arab exchanging a young Slave for Armour," wherein the scene is on the Nile, amid the ruins of the temples of ancient Egypt. The weapon vendor is seated in his stall, having before him a display of richly-mounted arms, and holding a shield—which, by the way, much resembles one that Etty once possessed, and which he painted in one of his sketches. It is a brilliant and carefully-executed work.

In R. M'Innes's "Tinkers," the composition generally is kept very low in tone, with one light—the girl who presents to the tinker-major some kitchen utensil to be repaired. By the use of a microscope the admirable painting of the man's attire comes out, but the tone is so reduced that, as the work acquires age the minute elaboration will be lost. The wife is a thorough-going roadside character, perhaps too comfortably clad in comparison with her ragged children. The great merit of the picture is its *ars celandi artem*; if you seek for the finish it is there, but it does not importune the eye.

THE TOMB REVISITED

ENGRAVED BY R. A. ARTLETT FROM THE MONUMENTAL GROUP BY J. H. FOLEY R. A.

LONDON. JAMES S. VIRTUE

"A Girl's Head," J Sant, is a study of a head which, in character and expression, vibrates between Reynolds and Murillo. It is not finished with a glaze, on which everything is made dependant, as were Reynolds's works, and necessarily all those of his followers; but with a "float" of colour suspended in vehicle, through the body of which every trail of the brush is apparent. This is a retrograde movement: but it refers immediately to Gainsborough and Reynolds. The latter allows us only the sight of that peach which he prescribes in his lectures; but Mr. Sant professes the apricot, and allows us to taste the luscious fruit.

Of the works which we have seen elsewhere there are Ansdell's "Toad-hunter;" "Undine," F. Wyburd; "The Picnic," D. Pasmore, &c. "Low Tide," G. E. Hicks, shows a party being carried ashore by the waterman from the boat in which they have been sailing: a very bright picture. "Contentment," C. Baxter, is a girl seated at work with her back to the light. The delicacy of the painting of the head and neck, with all their beautifully managed tones, shows a command of means attainable only by study concentrated in a particular direction. Other striking instances of head painting are "The Letter," and "Doncellita," J. H. S. Mann, both of which are finished with a transparent surface of charming quality. In these heads the portions of reflected shade exemplify the utmost power of material. "Schevelling Sands," E. W. Cooke, A.R.A., is an old subject with this painter; but there is a freshness about his North Sea subjects much more agreeable than those he has of late culled from the waveless lagunes of Venice.

"View in Arran," G. Hering. We feel at once the assertion here of the difference between the aspect of the Scottish isles and that of the Italian lakes to which Mr. Hering has so successfully devoted himself. This is the true complexion of that "grey-eyed morn," in her mantle of rain-cloud, that, with an almost timid light, rises on the Scottish hills. "Evening in Greece," by the same artist, is another phase of nature, that of the sudden twilight fading rapidly into night. It touches the sense, insomuch that we listen for the far-borne sounds to which twilight seems more favourable than any other time of the day or night. "The Marauding Chief," R. H. Roe. This is an eagle clutching a dying mallard in his talons, and rising to his eyrie from the lake. The eagle is well drawn and life-like, but the calm and mellow landscape is nearly the same that Mr. Roe always paints. "Jenny's first Love-Letter," J. Craig,—the work, perhaps, of a young painter,—at least, the elaborate crowding of the composition is the error of a "prentice han'." "The Bird Minder," G. Smith, is a version of the old story,—the rooks plunder the corn-field while the watcher sleeps. It is a small picture of infinite sweetness. "Cross Roads," and a "Lane at Albury, near Guildford," by V. Cole, have everywhere the fragrance and verdure of the reality. The trees are painted with a masterly power, that deals suitably with every passage of the scenery. These views have been painted on the spot. "Wild Flowers," E. J. Cobbett. These wild flowers are field poppies, wherewithal two cottage girls are bedecking their hats. "A Mill Stream," N. O. Lupton, is a study of a rivulet shaded by trees, through which are peeps of a second distance. The lower part of the work is detailed with extreme nicety, but in the colouring of the foliage the opaque yellow tints are rather colour than lights. The lights of foliage are always grey, at least yellow will not represent them. "The Eddystone Lighthouse," Melby, is rather a large picture, with a near view of the lighthouse; the sea is too green. There are some other sea-subjects by E. Hayes, A.R.H.A. "Evening—Beechy Head," "The Pigeon House Wall, Dublin, during a Gale of Wind," and "The Hill of Howth, from the New Slip," all very spirited productions; as are also two small landscapes by Niemann, the subjects being "Richmond, Yorkshire," and "Near Buxted, Sussex." Gilbert's "Bright Day on the Thames," is, on the contrary, studiously careful. "One more Unfortunate," C. Rolt, is a subject of a class of which even a few are too many. It shows the "unfortunate" as about to cast herself into the river from the steps of Waterloo Bridge. It is enough that our sympathies are moved day after day by newspaper details; supplementary illustrations on the walls of Art-exhibitions can well be spared.

Inasmuch as the difficulty is considerable of effecting a selection of works according to a determined scale, the collection is highly creditable to the authorities of the society.

VISITS TO ART-MANUFACTORIES.

No. 10.—A VISIT TO THE LEE MOOR PORCELAIN CLAY-BRICK AND ARCHITECTURAL WORKS.

The visitor to the West, in his progress by the South Devon Railway, from Exeter to Plymouth, passes through a country singularly varied in its geological character, and in its physical aspects. Running down the valley of the Exe, in the first instance, over a purely alluvial stratum, he reaches the strange masses of the Red Sandstone Conglomerate, which give many picturesque groups of rocks to the coast between Star Cross and Teignmouth. Passing these, the traveller comes upon a series of picturesque undulations, often spread out into extensive valleys, which consist mainly of the Slate formations. At various points the picturesque character of the country is greatly improved by the Limestone rocks, which at first appear in detached masses, but which gradually assume a more important character, and become, indeed, around Torquay the prevailing rock, giving to that locality the peculiar beauty for which it is celebrated. It is curious and instructive to notice how the Green Sand formations, which occupy so prominent a position in some of the more eastern counties, gradually thin out, as the phrase is, and around Newton Abbot are found as isolated patches remaining on the tops of the rounded hills, which, with their woody knolls, are so much admired. From these we pass into a district which may be said to consist entirely of the older rocks. The Carboniferous Slates, the Clay Slate (known locally as *killas*), with Trap rocks forcing their iron way through them, and the Granite hills, which form the outliers of the Dartmoor range, become peculiarly prominent, furnishing frequently the most picturesque landscapes.

The valleys which form the watershed for the extensive district of Dartmoor, are amongst the most charming spots to be found in England. A volume might be written on the physical causes which have been at work to produce them, and the geological phenomena which continually present themselves to the intelligent student of nature, are well deserving of the most attentive observation. Passing, however, all these points of interest, we arrive at last at the railway station at Plympton; and, leaving the iron road, we proceed to that point of Dartmoor upon which the extensive and remarkable works we are about to describe are situated. From Plympton, by a constant ascent of six miles, we arrive at Lee Moor, an elevation of nine hundred feet above the sea-level, and consequently commanding an extensive prospect in every direction. The yet higher hills of Dartmoor, with their curious Granite tors, stretch away to the north as far as the eye can reach, and they completely enclose the moor around the eastern side. To the south and west a series of hills and valleys lie beautifully arranged, with the sea opening upon us in Plymouth Sound, and the River Tamar exhibiting little spots of light, marking the sinuous course of its channel.

We are on Dartmoor—a wild and desolate region, distinguished by its sterility, marked by rude boulders of granite, scattered in profusion over the surface, looking like the wrecks of an ancient civilization, and clearly exhibiting the wreck of an ancient world—a world on the surface of which those granite masses formed portions of more exalted mountains, over which, in all probability, rolled for ages the mighty waters sweeping from the north, which have spread similar evidences in the Drift and other formations, of the force with which the mighty current swept over.

Here, in the very centre of nature's wildest works, appear the labours of man; and those labours are marked by many striking peculiarities. The buildings which rise around you are distinguished by their substantial, and by their simple, but correct architectural character. Ascending the last hill to the moor, the visitor sees a viaduct spanning a valley, proclaiming the presence of a railway, and a steep incline, upon which the carriages are travelling,—the descending set laden with porcelain, clay, bricks, tiles, &c., while the ascending ones are freighted with coals for the works. At the head of this incline are two round towers, connected with the mechanism employed for working it, which, with the almost cyclopean wall, forming the embankment on which they are built, give to the whole the appearance of a citadel of strength. Supposing—which, as the carriages were travelling, we might have done—we ascended by the incline instead of by the road, when we arrive at the platform, we have some idea of the extensive arrangements which have been made. First, we see the kilns for burning the bricks, tiles, mouldings, &c., with the houses in which they are manufactured; and beyond them are the drying-houses, reservoirs, canals, mills, and accessory shops, necessary to the preparation of the porcelain clay. But it is necessary, now that we have reached the circle of industry, that we describe the peculiarities distinguishing those works from the commencement.

Nature has, up to a certain point, provided the article which man requires for the elaboration of the most perfect production of the potter's art. The clay—China Clay, as it is commonly called, or *kaolin*, as the Chinese have it—is quarried from amidst the granitic masses of this region. We are not at all satisfied with any of the theories which have been put forward to account for the formation of porcelain clay. It is commonly stated to be a decomposed granite. Granite, as is well known, consisting of mica, quartz, and felspar, with sometimes schorl and hornblende. The felspar is supposed to have decomposed; and, as this forms the largest portion of the mass, the granite is disintegrated by this process. We have, therefore, the mica, quartz, and the clay, forming together a soft mass, lying but a short distance below the surface, but extending to a considerable depth. It is quite evident that this stratum is not *deposited;* had it been so, the particles constituting the mass would have arranged themselves in obedience to the law of gravity, towards which there is not the slightest attempt. But we do not know by what process the decomposition of the solid granite could have been effected to a depth from the surface of upwards of one hundred feet, and then, as it often does, suddenly to cease. This, however, is a question into which we cannot at present enter. Here we see a quarry of this decomposed granite, shining white in the sunshine, and at the bottom of this quarry are numerous workmen employed in filling trucks placed upon a tramway. This native material is now carried off to a house, distinguished by the powerful water-wheel, which revolves on one side of it, and here it undergoes its first process in manufacture. The trucks are lifted, and the contents discharged into a hopper, from which the clay falls into inclined troughs, through which a strong current of water passes, and the clay is separated from the large particles of quartz and mica, these being discharged *over* a grating, *through which* flows the water charged with the clay and the finer matter, the coarser portion sliding off the grating, and falling in a heap outside the building. The water contains, not only the pure clay, but the finer particles of silica, mica, schorl, or of any other matters which may be mixed with the mass. To separate these from the clay, very complete arrangements are made. Large and deep stone tanks receive the water as it comes from the mill, in these the heavier particles settle; and when each tank becomes full, the mica, &c., is discharged through openings in the bottom, into trucks placed to receive it on a railway, and this, the refuse material of the clay works, elsewhere is preserved for other uses, to be by-and-by described. The water, charged with its clay, now flows slowly and quietly through a great length of stone channel, and, during its progress nearly all the micaceous and other particles subside; the water eventually flowing into very large pits, in which the clay is allowed slowly to deposit. The water enters in a thin sheet at one end, and gradually diffuses itself over the large area. The clay, in an impalpable powder, falls down, and perfectly clear water passes away at the other end. When a thickness of about eighteen inches is obtained, the water is stopped, and evaporation promoted by a graduated artificial temperature. After a little time, the clay

is sufficiently hard to be cut out, and subjected to its final drying. The clay is cut out in squares of about eight inches, so that they form parallelograms when removed from the bed. These are then placed in heated rooms, and, being still further dried, are fit for the market.

In the *Art-Journal*, August 1st, 1850, will be found, in a paper on the chemistry of pottery, much information respecting clays; and to that article we would refer our readers who desire to know more of the physics and chemistry of clay. The clay prepared at the Lee Moor Works is amongst the finest varieties which are obtained in this country, and it is consequently employed in the manufacture of the best kinds of porcelain. The Lee Moor clay, being ready for the market, is carefully packed in the trucks on the railway, which is brought under a very ornamental shed, and is transported in a short time to Plymouth, where it is shipped for the potteries, or some other destination. It should here be stated, that large quantities of the commoner kinds of china-clay are now used in the manufacture of the best earthenware, the fine varieties being reserved for porcelain. It is not generally known that china-clay is largely used in giving body and weight to paper; and especially is it employed in the preparation of paper-hangings; besides this, calicoes are sometimes stiffened by means of this clay, its peculiar whiteness adapting it for this purpose.

We have now passed through the extensive premises which are devoted to the preparation of the porcelain clay. Every visitor to these works will be struck with the solidity of the structures around him, all of them being constructed with a very close-grained granite, and bricks which, in colour, harmonize admirably with that stone. The granite is raised and worked on the spot, the quantity of this valuable stone being here unlimited. It is, as we have stated, of a very close texture, the crystals of quartz and felspar in it being of a very uniform size; and it has a peculiar and very pleasing warm tint, which is a relief from the ordinary cold grey colour. A church-window was in process of construction: in workmanship this was of the highest character, and the purity and perfection of the stone very striking. This window is intended for the neighbouring Church of Plympton, a small town rendered memorable to all lovers of Art, from its being the birthplace of Sir Joshua Reynolds.

But we must pass on. In all the porcelain-clay works which we have visited, the clay only is made commercially valuable, the quartz and mica being rejected as useless material. Not so here; from the mill, in which the natural product is washed, as we have described, the refuse matter is received in trucks, and conveyed on a tramroad to the brick, tile, drain-pipe, and architectural works; and here it is utilized, in a way which completely entitles this place to be quoted as one example of the economy of manufactures.

The sand, consisting of quartz and mica, has but little coherent power; but when it is united with some alumina, and subjected to a properly conducted process of firing, nothing can be firmer than the resulting mass. In such extensive works as these, there is of necessity a large quantity of clay,—such as is found near the surface in the quarry, and such as is soiled in the processes of manufacturing the superior kaolin,—which is applicable to the purposes of preparing a brick or artificial stone. Such clay as this is received in large tanks prepared for the purpose, and as these are very long, the clay is in different degrees of fineness, accordingly as it is taken from the end at which the water enters, or from the extreme end of the pit. In fact, three qualities of common clay are thus obtained, and they are used respectively as they may be required for the production of finer or coarser materials. In the first place, fire-bricks, of a very superior quality, are manufactured. It is not necessary for us to give any description of the manufacture of a brick; suffice it to say, that the mixture of quartz, mica, and clay, being made in the proportions considered the best, they are thoroughly kneaded together, and then handed over to the brick-maker. The composition of these bricks may be stated as nearly pure silica and alumina, the small quantities of other substances which may be found in them being such as is found in the mica and clay employed. Taking them, however, as to the main features of their composition, we have the following proportions:—

	1.	2.	3.
Silica . . .	82·86	74·71	61·68
Alumina . .	17·18	24·78	38·34

It will be evident to every one, that since the mixture is artificially made, that any proportion can be adopted, and any material required can be introduced; consequently, whether these bricks are desired for iron furnaces, copper furnaces, chemical works, or for the gas manufactory, they can be made to suit each special requirement.

Bricks of this composition can be, and are, made of any colour, from almost pure white to red or black, as may be desired. The white bricks, which may be, from their composition, regarded as an artificial granite, are much used for building purposes; and as they are moulded by pressure into any form desired, much very pleasing ornamental work results from their employment. Numerous architectural decorations are manufactured from this waste of the china-clay works: and when the economy of production, and the elegant character of the manufacture is taken into account, we can well understand the advantages offered by its employment. It is needless here to enumerate the variety of articles manufactured, our object being chiefly to direct attention to one of the most striking examples of the value of persevering industry with which we are acquainted. The Lee Moor Works may be quoted in illustration of the German tale, of the old man who bequeathed to his sons vast treasures, which were buried somewhere in the desert country which was their visible heritage. They set to work digging the ground over to find their treasure, but their search for gold was without avail; at last, however, they discovered, from the productiveness of the soil upon which they had expended their industry, that the buried treasure was the harvest they would reap from reclaiming the waste.

So was it here. But a few years since this division of Dartmoor was a waste moorland, covered with granite boulders, and in every respect putting on the most unpromising appearance. Its present proprietor, Mr. William Phillips, discovering the value of the china clay which existed here, obtained from the Earl of Morley leases and privileges, such as would enable him, fully and fairly, to develop the buried treasure; and the result of his untiring energy has been that really, not figuratively, he has caused the desert to blossom with the rose. Hundreds of acres of land have been reclaimed. In connection with the works which have been described, about two hundred people are employed; a large number of these are furnished with houses, gardens, and small patches of ground. These cultivated spots are increasing yearly, and a perfect hive of industry has been created upon a once desolate wilderness. A railway, eight miles in length, with two self-acting inclines, and viaducts spanning the beautiful valleys, connects the works with the port of Plymouth. The granite rocks, which prevented the use of the plough, have been used in the construction of the railway and the works, and that implement has developed the old man's hidden treasure; so that the railway now carries from the moor, clay, fire-bricks, ornamental bricks and tiles, granite, and farm produce. The moor was, and is now in many parts, a peaty morass. Water was abundant, but it was of little use. This has been trained into channels, and rapidly flowing streams are now rendered useful in the works already constructed, and an enormous amount of mechanical power is still available. There are large reservoirs, and one is now in process of construction which will have an area of seventeen acres. These appliances—all of them the work of one man—proclaim a master-mind; and his own dwelling, in the midst of his labours, displays, indeed, the charm which industry exerts over nature. Within its sheltering belt of fir-trees, exists a garden which exhibits on every side indications of the most refined taste; and here, on a soil so naturally barren as to become proverbial for its wildness, flowers give, but do not waste, their sweetness on the desert air.

Here are schools provided for the young, and classes established for the workmen; instruction is given in many things which are useful to the working man, lectures being occasionally delivered, and music, as a source of enjoyment, is not forgotten amongst those dwellers on Dartmoor. There are not many places in these islands, or in Europe, where nature looked less promising than on this division of Dartmoor; and certainly the inhabitants were even wilder, in their untrained habits, than the moorland on which they dwelt. One man, by the power of a well-regulated mind, has produced a vast revolution: where formerly the winds only broke the silence of nature, the healthful sound of manufacture is heard; and the semi-civilised people who dwelt in scattered huts, few and far between, have, by him, been brought together, and trained into a simple, gentle, honest, Christian people. Such an example is worthy of all honour.

ROBERT HUNT.

OBITUARY.

MR. THOMAS CRANE.

WE are indebted to a correspondent for the following particulars of the career of Mr. Thomas Crane, a portrait-painter of considerable provincial celebrity, and not altogether unknown and unappreciated in London.

He was born in Chester in 1808; his father was a man of education, but of means totally inadequate to afford his son the pecuniary assistance necessary for the prosecution of those studies in Art for which the boy showed a decided predilection. Through the kindness and liberality of a gentleman at Manchester, the late Edward Taylor, Esq., young Crane came up to London in 1824, and entered the schools of the Royal Academy, where he continued two years, gaining, in 1825, the medal for his drawings from the antique. Returning to Chester, he commenced his profession as a miniature-painter, and not very long after his settlement he published, in conjunction with a brother, who is also deceased, some sketches of celebrated characters in North Wales, among whom were Lady Eleanor Butler and Miss Ponsonby, the eccentric ladies of Llangollen. Mr. Crane by his refined taste and winning manners ingratiated himself with many of the most distinguished families in Cheshire, Lancashire, and North Wales, and was always a welcome visitor at their mansions, where he was sometimes accustomed to pass weeks, and even months. Many of those whom he visited remained his friends till death separated them, such as the late Earl of Stanford, Lord Stanley of Alderley, the late Sir W. W. Wynne, &c. &c.

In 1832 Mr. Crane made his first appearance as an exhibitor at the Liverpool Academy, and continued to contribute to the institution for many years: in 1835 he was elected an associate, and in 1838, a full member of the Academy. In the following year he married, and came up to London, where he resided for some time, but found the metropolis prejudicial to a constitution predisposed to pulmonary disease. After trying Leamington and other places, he took up his residence in Liverpool, and in 1841 was elected treasurer of the Academy of that town. But the delicate state of his health would not permit his continuing there, and, in 1844, he removed to Torquay, the mild air of which proved so beneficial that he made the place his permanent residence for twelve years, visiting, as occasion required, Manchester, Liverpool, and Cheshire, where he procured commissions, such as could not be obtained within the limited population of Torquay and its vicinity.

His health being apparently re-established, and feeling desirous of giving to his children the benefit of a better education than that afforded by the provincial schools within his neighbourhood, Mr. Crane removed to Bayswater in 1857: but though disease had been arrested for a time, it broke forth again soon after his arrival here, and, advancing by slow steps, resulted in his death in July of the present year. He has left a widow and four children, whose only support had been his professional labours.

Mr. Crane's portraits, of females and children, both in oils and in water-colours, were his principal works: he treated these with so much elegance of treatment and so much fancy, as to render them almost ideal works, yet without compromising their identity as portraits. Among his subject-pictures the more important are—"The First Whisper of Love," "The Deserted Village," "The Cobbler," "The Old Romance," "The Bay-Window," "Masquerading;" most of these were exhibited at the Royal Academy.

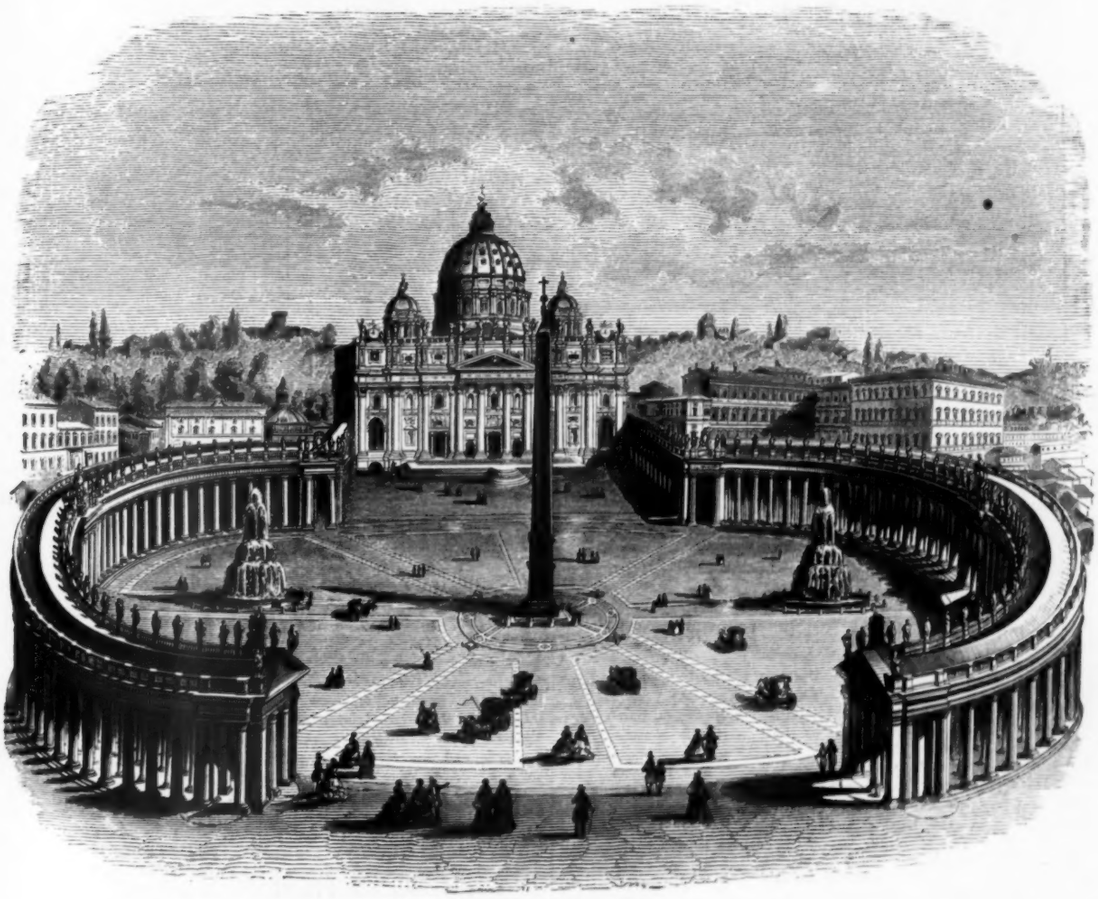
ROME, AND HER WORKS OF ART.

PART V.—ST. PETER'S.—THE PANTHEON.

RELIGION has a just claim upon man for the exercise on her behalf of his highest intellectual powers; and Art, as one medium for the development of those powers, has, in all ages, laid on her altars the noblest productions of architecture, painting, and sculpture. The temple of the Jewish ritualist and of the heathen worshipper, the classic fane of the Greek and Roman, the pagoda of the Chinese and Bhuddist, the mosque of the Mahommedan, and the church of the Christian, alike bear witness to the zeal which has animated the followers of the respective creeds to do honour to their deities, both as regards the expenditure of worldly wealth, and the offering of the best gifts that nature has bestowed on mankind. Art owes a heavy debt of gratitude to religion—or that which assumes to be such: for without her powerful and efficient aid, the artist would, in all probability, have found no patronage so varied and liberal; while the world would have been deprived of the finest works on which the eye now rests with delight, and which the mind contemplates with admiration and profit.

No sooner had the disciples of Christ expanded from the few poor fishermen of Galilee into a numerous body,—possessing, though still in a very inferior degree, wealth and influence,—than they formed themselves into communities, termed "churches," appointed ministers and officers of various grades, and erected edifices of worship. Rome was one of the earliest places where such a community was formed. St. Paul is said to have suffered martyrdom there; and his fellow-labourer, St. Peter, also laid down his life, two or three years afterwards, in the imperial city, for the faith he professed. St. Peter was the first bishop of Rome; he was succeeded by Linus, and after him, Clemens, or Anacletus—for chronologists have not decided which—followed. The latter, who is said to have received ordination from St. Peter himself, erected an oratory on the site where the present magnificent church stands, to commemorate the place of the apostle's burial, and where many of the earliest Christians suffered martyrdom. It was not, however, till the time of Constantine the Great, or about the beginning of the fourth century, that any edifice worthy of being called a church was erected there; that emperor caused a splendid basilica to be built, which was consecrated by the then bishop, Sylvester I., on whom was conferred the title of Pope. Constantine enriched the edifice with sumptuous ornaments, and its ministers with ample revenues: thus commenced the rise of the papal power; while the emperor's basilica became the precursor of the great Church of St. Peter.

The old Church of St. Peter was a large edifice, more than three hundred feet in length: it lay lower than the present building, which is of far greater extent, and is raised above it. A portion of the ancient church is now a subterranean vault under the pavement of the modern one, with chapels, altars, old monuments, and sculptures: visitors have access to it on certain days. About the year 850, Pope Leo IV. built a wall round part of the Vatican hill and plain, to protect the church against the invasions of the Turks. In 1450, more than 1100 years after its erection, the sacred edifice had become in such a ruinous condition, that Nicholas I. conceived the idea of replacing it with a new one. The Florentine architect, Bernardo Roselini, in conjunction with Leon Battista Alberti, was engaged to prepare plans for this new temple, which, in grandeur and richness, was to surpass every other building; as well as plans for a splendid palace, villas, gardens, and fountains, for the Pope's use



ST. PETER'S: THE EXTERIOR.

or pleasure, and in a style becoming the great head of the Christian Church: the desire of his holiness being to make this part of Rome conspicuous for its magnificence. The death of Nicholas, in 1455, however, put a stop to the whole plan, or rather diverted its course. The building of the church had been commenced, historians affirm, by Nicholas, and continued, though very slowly, by his successors, till 1503, when Julius II. occupied the papal chair. This pontiff, urged, as Vasari says, by a desire to erect a splendid mausoleum for himself, engaged Michael Angelo to furnish a design for it (see p. 190, *ante*): when the design was finished, it was found altogether unsuited for its destination, the old Church of St. Peter's, and Julius determined to carry on the new edifice with expedition and energy. We confess there seems a little confusion in this statement, but it is taken from the best authorities. Julius had engaged the assistance of Bramante D'Urbino, known generally as Bramante, one of the most distinguished architects of the sixteenth century, whose name will always be associated chiefly with this noble edifice. He prepared designs, the plan of which was a Latin cross, with a portico of six columns, and a vast dome in the centre of the church, supported by four colossal pillars. In 1506 Julius laid the foundation under the pillar

against which the statue of Veronica now stands; but all that Bramante lived to see completed were the four pillars and the arches which spring from them. He died in 1514, one year after the death of his patron, the Pope. Leo X., the successor of Julius, employed Giuliano di Sangallo, a Florentine architect, to continue the work. Sangallo had taken offence at the selection of Bramante, and had retired to Florence, but he returned to Rome by desire of Leo, and proceeded with the work: his age and infirmities, however, compelled him to relinquish his duties within a very short period. Giovanni da Verona and Raffaelle next undertook the task, aided by Fra Giocondo, a Dominican friar; but little more is said to have been effected by their joint labours than to strengthen the piers raised by Bramante, which were considered too weak to support the cupola. During the pontificate of Leo these three artists died, and the next engaged was Baldassare Peruzzi, who, according to Milizia, received as architect of St. Peter's, the liberal stipend of two hundred and fifty crowns a year. Leo is said to have considered Bramante's design as too vast and costly, whereupon Baldassare altered the plan of the Latin cross to that of a Greek cross. The work, however, made little progress for several years, owing, chiefly, to the death of the Pope, in 1521. During the reigns of his successors, Adrian VI., Clement VII., and in the early portion of that of Paul III., the tribune designed by Bramante was completed. Peruzzi died in 1536. The next architect engaged was Antonio Sangallo, who determined on reverting to the original plan once more; his designs for the purpose are still preserved in the Vatican, but he died before he could carry any of them into effect. Giulio Romano is said to have been the next artist whose assistance was sought, but he also died without adding much to its progress; and then Michael Angelo, at the age of seventy-two years, was called upon to contribute his aid: the letter conferring the appointment is yet in existence. He at once restored Peruzzi's plan of a Greek cross, constructed a dome of different form and curvature to that of the original design, asserting that he would raise the Pantheon of Agrippa (*vide* p. 364) in the air, enlarged the tribune and the two transepts, and strengthened the piers for the second time. In our notice of the works of Michael Angelo, a few months ago, we alluded to his labours in connection with St. Peter's, and the vexation to which he was subjected during the seventeen or eighteen years of his labours, which terminated only with his life, in 1563. Numerous other architects—all of whom adhered to his plans—carried on the work during several successive pontiffs, till the time of Paul V., who, in 1605, ascended the papal chair. The dome was completed, in 1580, by Giacomo della Porta, appointed architect by Gregory XIII.; he also, in the pontificate of Clement VIII., ornamented the inside of the cupola with mosaics, and constructed the greater portion of the present pavement of inlaid marble. The architect engaged by Paul V. was Carlo Maderno, who proceeded at once to extend the principal nave eastward, and thus again changed the form of the edifice to a Latin cross; he also erected the façade. The nave was finished in 1612; two years afterwards the façade and the portico were completed; and on the 18th of November, 1626, the renowned church, or basilica, of St. Peter's, Rome, was consecrated by Pope Urban VIII. We often hear our countrymen complain of the lengthened time Sir Charles Barry has taken in the erection of his great

INTERIOR OF ST. PETER'S: THE NAVE.

work, the Houses of Parliament, and of the cost of the building: without attempting to draw any comparison between the magnitude or the style of the two edifices, to show that the one might legitimately be expected to occupy as much time as the other, and to prove as costly, it may be remarked, that from the first foundation of St. Peter's, in 1450, to its dedication, in 1626, constitutes a period of 176 years, and that during this time no fewer than forty-three pontiffs sat in the chair of the Apostle. The expenses of erecting it were so great as eventually to cause the defection from the Romish Church of millions of her disciples: the bull for the sale of indulgences, issued by Leo X. for the purpose of raising money to carry on the work, roused, by the excesses that characterised its promulgation, the attention of Martin Luther to the abuses of the Romish establishment, and brought about the Reformation, the foundation-stone of civil and religious liberty.

By a reference to the engraving on the preceding page, it will be seen that the principal entrance to the church is by an area flanked on each side by a vast semi-circular colonnade, erected by the architect and sculptor Bernini, during the pontificate of Alexander VII., about the middle of the seventeenth century. These colonnades are supported by columns, in four rows, arranged so as to leave sufficient room between the two inner rows for the passage of carriages, two abreast; one hundred and ninety-two statues of saints are placed on the balustrades above. In the centre of the area stands the lofty Egyptian obelisk, which was taken to Rome from Heliopolis by the Emperor Caligula; and on each side of the obelisk is a splendid fountain, erected by the architect Carlo Maderno, under the auspices of Paul V. On each side of the steps leading to the entrance is a colossal figure, St. Peter occupying one place, and St. Paul the other. The façade is generally condemned as heavy, and inappropriate to the rest of the structure; it has five open entrances leading to the magnificent vestibule, and this has five doors, through which access is gained to the body of the church. A view of the nave appears as our second illustration: it is vaulted, and eight massive piers separate it from each aisle at the side; at the foot of each of these piers is a large vase, supported by cherubs six feet in height; these vases contain the holy water.

Passing to the extremity of the nave, the visitor comes under the stupendous dome, whose size and magnificence must strike him with astonishment, if not with awe; but what he sees there is only the inner vault, between which and the outer cupola is a staircase leading to the summit. The dome is certainly the glory of St. Peter's, and all who have written about it seem to have exhausted the vocabulary of panegyric. Forsyth says, quaintly and enthusiastically, "The cupola is glorious, viewed in its design, its altitude, or even its decorations; viewed either as a whole or as a part, it enchants the eye, it satisfies the soul. The very air seems to eat up all that is harsh and colossal, and leaves us nothing but the sublime to feast on,—a sublime peculiar as the genius of the immortal architect, and comprehensible only on the spot."

The celebrated *Baldachino*, or canopy covering the high altar, stands underneath the dome, and over the spot said to be the grave of the Apostle. It is of solid bronze, taken from the Pantheon, and consists of four vast spiral columns

of the composite order, and covered with rich ornaments, many of them gilt; the height to the summit of the cross is nearly ninety feet; and upon the entablature are four colossal statues of angels, draped; this altar is only used on great ceremonial occasions, when the Pope officiates in person. The confessional is surrounded by a circular balustrade of marble, on which are placed no fewer than one hundred and twelve lamps, in single, triple, and quadruple branches of gilded bronze. These lamps are kept continually burning night and day. The canopy was cast, in 1633, from the design by Bernini.

Another object of no inconsiderable interest is the Tribune, of which an engraving is here introduced: it is profusely ornamented, from the alleged designs of Michael Angelo, and contains the famous chair of bronze, called the "Chair of St. Peter;" this incloses the identical chair in which, according to the tradition of the Romish Church, St. Peter and many of his successors officiated. The bronze covering is the work of Bernini. At the angles are figures of four of the ancient fathers of the Church, two of them, St. Augustine and St. Ambrose, of the Latin Church; the other two, St. Chrysostom and St. Athanasius, of the Greek.

To attempt to give any detailed description of, or even to enumerate, the various decorative works and objects of Art, which this great temple of the Romish faith offers to the notice of the visitor, would occupy many pages, instead of the few we can assign to them. The altars of the numerous chapels in both of the side aisles are, mostly, decorated with pictures, copied, in mosaic, from those of some of the great Italian masters, and very beautifully executed. Among the more prominent of these are:—Domenichino's "Last Communion of St. Jerome;" Raffaelle's "Transfiguration;" Roncalli's "Death of Ananias and Sapphira;" "St. Peter healing the Lame Man," by Mancini; "The Crucifixion of St. Peter," by Guido; "The Incredulity of St. Thomas," by Camuccini; "The Conception," by P. Bianchi; "The Presentation of the Virgin," by Romanelli; "The Baptism of Christ," by Carlo Maratti; "St. Peter Baptizing the Jailer," by Passeri; "The Baptism of the Centurion," by Procaccini; "The Martyrdom of St. Sebastian," by Domenichino; Poussin's "Martyrdom of St. Erasmus;" "Christ in the Ship with St. Peter," by Lanfranco; Guercino's "St. Petronilla;" and Guido's "St. Michael." The only oil-picture worthy of mention is Francesco Vanni's "Fall of Simon Magus."

In these chapels are also a very considerable number of statues and monuments, of which, however, there are but few that possess any pretension to the character of superior works of Art; the best, by many degrees, are those of comparatively recent date: those of an earlier time are, principally, by Bernini and his immediate followers, and are designed in the worst possible taste.

The two engravings on the next page represent respectively the exterior and interior of the PANTHEON, which ranks among the most remarkable of the ancient buildings in the city. It stands in a confined and miserable piazza, between the Corso and the Piazza Navona, and, according to an inscription on the frieze, was erected in the third consulate of Marcus Agrippa, B.C. 26. Notwithstanding its age, and the perils of fire and flood to which it has been repeatedly subjected, the Pantheon still exists in an admirable state of preservation. Soon after its completion the building was struck by lightning; in the reign of Titus it was damaged by fire; restored by Domitian, it again suffered from a similar calamity in the reign of Trajan, and was repaired by Adrian; subsequently it was restored by Antoninus Pius, and still later by Septimius Severus and Caracalla. It was, there is no doubt, built for a temple, but from the end of the fourth century, till the year 608, it remained closed, together with all the other pagan temples in Rome; in that year the Bishop of Rome, Boniface VIII., obtained permission from the Emperor Phocas to consecrate it as a Christian church: it was dedicated to the Holy Virgin and the Martyrs, under the title of S. Maria ad Martyres. So convenient were the niches for the rites and ceremonies of the new worshippers, that very little alteration was required to adapt them to the purpose. In the middle of the seventh century Constans II. stripped off a large portion of the bronze plates which formed the roof, and in 731 Gregory III. substituted sheet-lead for them; after this, little is recorded of the Pantheon for nearly seven centuries, when, in 1400, during the disturbances of the middle ages, the lead-work was taken from the cupola and roof of the portico. But by far the most extortionate plunderer of this beautiful edifice was Urban VIII., who, in 1631, under the pretext of restoration, carried off, it is said, upwards of 4000 cwt. of metal, principally bronze, for the *Baldachino* in St. Peter's, and to cast into cannon for the Castle of St. Angelo.

THE TRIBUNE, OR CHAIR OF ST. PETER.

The Pantheon is a noble circular edifice, of brick, surmounted by a dome of unusual flatness; its internal diameter is 142 feet, and the height, from the pavement to the summit of the dome, has the same measurement; the walls are about twenty feet in thickness; the entrance is through a portico of great architectural beauty, but antiquarians have been unable to determine accurately whether or not it is a portion of the original edifice. "Opposite the entrance," says Sir George Head, "a magnificent arched recess, corresponding to the aperture of the entrance, which, excavated from the vast thickness of the wall, contained, in former days, a colossal statue of Jupiter, is now, under the dispensation of the Roman Catholic Church, occupied by the high altar. And seven lateral chapels, attributed to the period of Septimius Severus, three within spacious rectangular recesses, and four in the intermediate spaces contained within *ædiculæ*, or small projecting pediments, supported on columns, have been contrived on each side of the circumference, without alteration or infringement of the original pagan model." Above these runs a marble cornice, supporting an attic, with fourteen niches, and a second cornice; and from this rises the majestic dome, divided into square panels, which are said to have been originally covered with bronze: the only light that enters the building passes through a circular opening in the centre, about 28 feet in diameter. The portico, which, as we have intimated, is an object of universal admiration to the eye of those who are judges of architectural beauty, is 110 feet long, and 41 feet deep; it exhibits sixteen Corinthian columns of oriental granite, with

bases of Greek marble; the vestibule is supported by fluted columns of marble, corresponding with the columns. The pediment, originally covered with bronze

EXTERIOR OF THE PANTHEON.

bas-reliefs, representing the battle of the Titans, still retains the marks by which they were fixed to the wall. The belfries above the pediment, as they appear in

INTERIOR OF THE PANTHEON.

the engraving, were added by Bernini, by order of Pope Urban VIII.; they are anything but ornaments to the edifice.

J. DAFFORNE.

THE ART-UNION OF IRELAND.

From some cause or other which it would be very difficult to account for, seeing that nationality is to a great extent characteristic of her people, Ireland, which has given birth to so many distinguished artists, has not proved herself, hitherto, a liberal patroness of her children. Art has not flourished there as it has in the sister countries of England and Scotland, even in proportion to her means: and artists, compelled like merchants to take their goods to the most profitable markets, have been under the necessity of seeking elsewhere for the patronage denied them at home. As with individuals, so it has been in a great measure with Art institutions; they have made but little headway, and either linger on in a state of sickly existence, or have sunk prematurely into decay. Now surely such a condition of things as this ought not to be: there is no substantial reason why it should be. In Ireland is wealth enough, and taste, and liberal patriotic feeling enough, to effect an alteration for the better, if those who have it in their power to lend assistance will but stir themselves for the purpose, and combine to raise the Art of Ireland to that position it deserves to occupy.

Towards the end of the last year, a number of Irish noblemen and gentlemen united their efforts to establish an association under the title of the "Art-Union of Ireland," the object of which was to aid in the development of native talent, and the cultivation of public taste. The committee has just put forth the first Report of the society, and invite attention to it because, primarily, "the result of the first year's experience may be fairly pointed to as successfully establishing the soundness of the principles on which the plan of the society is based." Those principles are mainly two,—the allocation of the entire subscriptions, deducting necessary expenses, to the prize fund; and the right of selection in all cases by the prizeholders. Under this system, with even the small sum available for the first year, the committee has been enabled so to apportion the prize fund as to bring the chance of success to the subscribers nearly as one to six. A reference to the prize list—published with the report—shows that the prizeholders have availed themselves of the power of adding to the amount of their several prizes to the extent of nearly twenty per cent on the sum allotted to prizes.

The total amount of subscriptions for the past year was £888 6*s.*; the expenses, necessarily heavy at the commencement, together with a small sum reserved for contingencies, amounted to £308 6*s.*, leaving a balance of £580 for distribution: this sum was divided into 134 prizes, ranging from one guinea to £70. The number of pictures purchased was upwards of forty, selected from the exhibition of the Royal Hibernian Academy, and from that recently held at Belfast: in the latter case showing the advantages arising to local exhibitions by this society. The other works of Art selected by prizeholders consisted of engravings, Parian statuettes, photographs, but in no instance is the prize valued at less than one guinea.

Considering that the society has been in operation little more than seven months, the result may be regarded as a success, and there is little doubt it would have been still more promising if the subscription list could have been kept open during the exhibition of the Hibernian Academy, or at least during a portion of the time. This, however, was impracticable, because, as in the case of the London Art-Union, the committee deems it advisable to close the subscription before the opening of the Academy, in order that private purchasers may not have an advantage over a prizeholder.

How far the withholding an engraving from subscribers may operate to the prejudice of the Art-Union of Ireland, we are not prepared to say: that it will to some extent there can be little doubt, for the prospect of having something for one's money is a very powerful motive with many for subscribing. The principle adopted by this society is unquestionably a sound one, but it must naturally limit its subscription list: still we are not sure but that a larger amount of real good, in the promotion of Art, is offered by the plan than by expending large sums upon monster engravings which too often prove to their owners an annoyance rather than a pleasure. Of one thing we are quite certain, that such an institution as this, must be of great importance to the Irish artist, whose patrons, as we have already intimated, are few and far between, and therefore it has our heartiest wishes for its success; and we trust that many friends of Art, and of Ireland, on this side of the Channel, may be induced to lend a helping hand in promoting its interests. We see by a notice in our advertising columns, that the subscription list for the ensuing year is now open.

There is, too, now a better chance of success to the new Institution, seeing that the elder society, the "Royal Irish Art-Union," has just wound up its affairs; and, in accordance with authority placed in its hands by the subscribers, has presented to the National Gallery of Ireland the sum of £100, the balance of the cash-fund, and also an unpublished engraved plate, by Golding, of Maclise's "Peep into Futurity," to be published for the benefit of the "Gallery-fund for the purchase of works of Art." We presume that the subscribers to the Royal Irish Art-Union will be entitled to receive a print from this plate.

ART IN IRELAND AND THE PROVINCES.

Manchester: The Royal Institution.—If there have been better, then there have been certainly worse, exhibitions than that which the Institution this year supplies: few contributions have been sent from the many great galleries of Manchester; indeed, the only "helpers" in this way are Thomas Wrigley, Esq., John Knowles, Esq., John Pender, Esq., and James Fallows, Esq. Our attention is naturally and rightly directed to the works of artists resident in Manchester; this city is, as it ought to be, an important "school." Here, or in its immediate vicinity, are to be found the greater number of the best British pictures produced during the last quarter of a century; and here, beyond all question, British artists reap the honours of which but the gleanings are to be gathered elsewhere. We might seem greatly to exaggerate if we estimate the cost of modern paintings contained in the several collections in Lancashire as exceeding a million of pounds. We may startle our readers still more, if we express our belief that if these works were re-sold by public auction, they would bring to their various possessors considerably more than they paid for them. Both opinions are easy of proof. Collectors in Lancashire, however, can well remember the time when there was no thought of purchasing a modern picture there, although "old masters" were readily sold. A "genuine Rubens," or "a veritable Titian," manufactured in Whitechapel, and splendidly "furbished" up by the dealers, found purchasers, where Constable and Hilton were rejected altogether, and Turner had but here and there a "customer:" there was little faith then in a time when paintings by living masters would be infinitely wiser investments than productions by the "illustrious dead." Occasionally, indeed, in Lancashire, there were gentlemen who foresaw this great fact; who, having a natural taste, and an instinctive love for excellence, were collectors before collecting was notoriously profitable; honour to such men! But let us rejoice also that their example has been contagious, and that it continues to spread. Let us hope also that while there is so warm a competition for the productions of artists of "established" reputations, who obtain very large prices for their works, there will be in Lancashire some "patrons" who will patronize when patronage is needed, and may be useful; who will, in a word, look out for the men who are to be the Mulreadys, the Maclises, the Websters, and the Linnells of the hereafter. When seven or eight hundred pounds are paid for a single small picture, that must be regarded as its extreme value; when a tenth of that sum is paid for a production that has only "promise," an immense benefit may be conferred on its producer, while a great and good investment has been made. The rich and liberal collectors of Manchester will, we hope, bear this important truth in mind. It will be well if such gentlemen as those we refer to would examine carefully this exhibition, with a view to ascertain where merit is, and where it may be—ought to be—assisted. We believe they have done so, for there is one work of very great ability —"Barley Harvest," by H. C. Whaite—which passed through the Royal Academy of London to return to Manchester, and find a "buyer" there. It was so hung in "the exhibition" that no one saw it, or it would not have "gone back." Now, we understand, there are a dozen competitors eager for its possession. A very graceful drawing by the same hand is also "sold." Mr. J. V. Gibson exhibits a charming little work, the story of which is told by the title, "The Nibble;" and Mr. J. L. Brodie a picture that manifests great talent, called "Under a Cloud." The subject is, unhappily, not a pleasant one: it represents two runaway lovers in a steamboat; there is a pursuit, and sympathy is with the pursuers, for the "gay Lothario" is obviously a selfish scoundrel. "Family Portraits" is a clever picture, carefully and well-studied, by Mr. R. Crozier. Excepting several clever productions by Mr. S. Brough, a native of Manchester, although a member of the Scottish Academy, we have referred to the only works by Manchester artists that attract special attention. The school is, however, one of good promise, and demands the position it is about to assume.

Liverpool.—The Committee of the Liverpool Society of Fine Arts has awarded to Mr. S. A. Hart, R.A., the prize of £100, for his picture of "The Captivity of Eccelino, Tyrant of Padua." The works which came next to this, in the opinion of the judges, were Mr. Faed's "Sunday in the Backwoods," Mr. Elmore's "Charles V. at Yuste," Mr. Herring's "Morning after St. Bartholomew," "A Norwegian Fiord," by M. Leu, and "Cupid Captured by Venus," by M. Fontana. The exhibition this year contains a large number of foreign pictures, of which several have been sold, to the value of £800. The sales of English pictures amounted, at our last received statement, some time since, to £1700.

Birmingham.—The members of the Birmingham Society of Artists held a conversazione at their gallery, in New Street, on the evening of the 11th of last month. We were unable to avail ourselves of the invitation courteously forwarded to us, but have understood that the meeting, which was very fully attended, passed off most agreeably. The band of the 11th Hussars contributed greatly to the enjoyment of the evening.

Sheffield.—The annual meeting of the friends and supporters of the Sheffield School of Art was held at the rooms of the institution, on the 7th of last month. Mr. Young Mitchell, the head-master, read the report, which stated that though the committee had not been able to reduce the debt in the school-building (about £2000), it had met various extra expenses, during the past year, out of the ordinary receipts, thereby showing that the regular resources of the school had not diminished. The committee has resolved to memorialize the Lords of the Privy Council to aid it in liquidating the debt. A resolution was passed at the meeting acknowledging the very efficient manner in which the masters, Messrs. Mitchell, Godfrey, Sykes, and H. D. Lomas, had performed their respective duties. Mr. Sykes has recently been appointed decorator of the new galleries at South Kensington; his post at Sheffield has been filled up by the appointment of Mr. Lionel Legge.

Belfast.—A collection of "old masters" has found its way to Belfast; but we suspect the connoisseurs of the town are too shrewd now-a-days to pay more than they are worth for these "high-class" pictures, as they are called in the catalogue forwarded to us. Raphael, Andrea del Sarto, and Guido, Paul Veronese, Correggio, and the Poussins, Vandyke, Weeninx, Canaletto, Ruysdael, Teniers, Boucher, De Heem, Watteau, and others which stand high in the vocabulary of Art, are not names to conjure guineas untold from the pockets of Irish connoisseurs, in these times. Even our modern painters, Linnell, Crome, Chalon, Nasmyth, Andrews, who figure in the catalogue, are looked at very suspiciously, and must go for what they will fetch. Nevertheless, it is well to give our friends on the other side of the Irish Channel a hint not to pay "too dearly for their penny whistles," if they will have such.

Bradford.—For the purpose of showing the state of progress in the Bradford School of Design, an exhibition of drawings, works of the pupils, took place on Friday the 14th ult. As one of the attractions at the Social Science Conference, this exhibition was most successful, and many of the drawings showed considerable knowledge of the principles, as well as facility in the manipulative processes of, Art. As these drawings were not numbered, it is impossible to refer to those that deserved more detailed notice; and the only regret felt was, that so few specimens were shown bearing on the special requirements of textile fabrics. Otherwise, judging from these specimens, the Bradford School of Design seems to be in a healthy and flourishing condition. At the Social Conference, Mr. Stewart, of London, read a paper on "Art-decorations, a Suitable Employment for Women," with illustrations of what women could do in this way, which excited considerable attention.

Falmouth.—The annual meeting and exhibition of the Royal Cornwall Polytechnic Society has just terminated. It will be within the knowledge of

most of our readers, that this society has for twenty-seven years been stimulating the inventive and artistic genius of Cornwall, by the offer of premiums and prizes for every effort of thought in nearly all the departments of human industry. There is not a similar institution in the country, and the good that has been effected by it, in Cornwall, is incalculable. The display of Art-productions at the last exhibition was in the highest degree creditable. The professional artists of local celebrity, Philph, Hodges, Hart, and others, exhibited many interesting pictures. The amateur productions, and especially those from the Cornish Schools of Design, were most praiseworthy. Nearly £100 was given in prizes on this occasion. Lectures were given by Mr. Robert Hunt, and other gentlemen; and, at the conclusion of the exhibition, the drawing of the prizes of the Art-Union of Cornwall took place. The Polytechnic Hall, decorated, as it is, with busts of eminent Cornish men, and original portraits of Carew, the historian—of Opie, the painter—of Sir Humphrey Davy, the chemist, and other geniuses of the West, and filled with a display of mechanical and artistic works, presented a most pleasing appearance. The attendance, on each day of the exhibition, was very large.

THE NATIONAL GALLERY.

The national collection has opened after the usual recess, with the addition of five new pictures, all of the Italian schools. The most important is an altar-piece, which was painted in 1525, by Girolamo Romanino, for the high altar of the Church of St. Alessandro, at Brescia, whence, in 1785, it was removed; and, becoming the property of the Avveroldi family, was, in 1857, purchased for the National Gallery of the Counts Angiolo and Ettore Avveroldi. The size of the principal compartment is 8 feet 7 inches in height, by 3 feet 9 inches in width. The subject is the Nativity, and the immediate point is the worship of the infant Saviour by Joseph, a front figure, and the Virgin, a profile, both kneeling—the Virgin, as well in place as circumstance, being the principal. The infant lies before them on his back, and above is a choir of cherubim. It is painted on a panel formed of three upright pieces, and seems to have suffered at some time serious injuries, which are repaired, but not so skilfully as to conceal the mischief. St. Joseph is not a dignified impersonation, but the Virgin is a study of great beauty. She wears a red robe, over which is cast a blue mantle, enriched by a flower worked in gold thread. To the stable the allusion is but slight; all novelty in that direction had been exhausted, with all the essential simplicity of vulgarity, before Romanino's time. As the picture was painted after he had studied in Rome, he does justice to the discipline of the school by the elegance of taste shown in the composition. The figures are relieved by a wall, which with a too absolute upright line separates the interior composition from the outer landscape, that is violently precipitated on the eye from the want of atmosphere and gradation.

Romanino left Rome, and went to Venice to study colour; but whatever he may have done at the latter place, the characteristics of his first school are, as to its flesh-colour, those of this picture. The head of the Virgin has been most carefully painted, and the face has been finished with a broad glaze, reminding us of Giulio Romano, though not so brown. The small nude figure of the child all but proclaims itself to have been painted by another hand; at least, that which connoisseurs call the *impasto* has not been worked into so smooth a surface as the faces of Joseph and Mary, and the cherubim above are still less careful. The infant, however, is a most skilful example of colour and execution, reminding us more of Velasquez than anything we have ever seen by any other painter. On the proper right of the picture is a figure representing St. Alexander, a young man in a suit of plate armour, grasping a lance with a pennon. On the other side is St. Jerome in the desert. Both of these are full-lengths, and above them, as half-lengths, are San Filippo and S. Gaudioso. After leaving Venice, Romanino retired to his native city, where he painted numerous altar-pieces, all of great merit.

Another large picture by Moretto has been added—also an altar-piece, celebrating rather certain saints of the Catholic Church than rendering any scriptural subject. It may be said to form two pictures, each with its own distinctive characteristics. The lower part presents an agroupment, in which figure Saints Bernardino of Sienna, Jerome, Joseph, Francis, and Nicholas of Bari. St. Bernardino occupies the centre, and holds up a golden circlet, in the centre of which are the letters I. H. S., whence emanates a glory of vibrating rays. All these figures wear monastic dresses, with the exception of one, who is attired in the ceremonial robes of a bishop. The asceticism of this part of the work contrasts forcibly with the upper section, which represents the Virgin enthroned, with St. Catherine and St. Clara one on each side. By the side of the Virgin is the Saviour, who places the ring on the finger of St. Catherine; this being the motive, the subject of that part of the picture is properly the marriage of St. Catherine. St. Clara, who kneels in prayer on the left of the Virgin, is a charming study; she wears a monastic habit, and differs from the other figures in actuality of life and presence. The purpose of the artist seems here to present a contrast between the earthly and heavenly condition of the saints.

A picture by Girolamo da Treviso is from the Northwick collection. It is a large composition, and was painted for the Bocceferri Chapel, in the Church of St. Domenico, at Bologna, whence it was removed to Imola. Some time between 1706 and 1733, it was added to the Solly collection, and afterwards became the property of Lord Northwick. The subject is the Presentation, by St. Paul, to the Virgin Mary and infant Jesus, of the donor of the picture to the church. Besides these personages, there are St. Joseph and St. James. In comparison with the works of Moretto and Romanino, this picture is harsh and dry. The painter was born at Treviso in 1508, and studied the works of Raffaelle in Rome, whence he proceeded to Bologna, where he painted the history of St. Anthony of Padua, in the Church of St. Petronio. He came eventually to England, where he was employed by Henry VIII. in the triple capacity of painter, architect, and engineer. In the last of these characters he accompanied the king to the siege of Boulogne, where he was killed by a cannon-ball.

We could scarcely hope to possess an oil picture by Masaccio; but, nevertheless, of these five, one is a Masaccio, a portrait of himself, a small life-size head, a front face with the shoulders also square to the front—a *pose* which, even in his youth, we are surprised that the inspired Masaccio should have chosen for a portrait, when we remember the ease, grace, and movement of his conceptions in the Del Carmine Church, at Florence. The face is youthful, but Masaccio's years at this time could not have been less than twenty-five: he looks pale, and the type is not that of a robust nature. He died suddenly, at the age of forty-one. The immediate cause of his death was suspected to be poison; but at this time, with no other personal description of him than this portrait, it might, with good physical reason, be presumed that such a man would scarcely tread even the "mezzo del cammina di nostra vita." The complexion, as we now see it, is extremely pale, though it may not have been left so when the portrait was finished. The features are of a type common in the south, but the grey eyes and brown hair are rather northern than in anywise Tuscan. It is probable, however, that at some time, perhaps recently, the background may have been painted inexorably black, thus throwing the hair out in a tint lighter than was intended by the painter. The earnest eyes and the straightforward *maintien* of the head challenge you at once; the hair is bushy at the sides, but not so much so as it appears in the portrait in the Hemicycle. On the head is worn a red berret, something like a fez, and the tunic, which is fastened close up to the throat, is brownish green, painted simply with raw umber—a mean garment, in comparison with the personal style of Giorgione, Raffaelle, and others, who were *pittori cavalieri* in all things. But the name (To) Masaccio—careless, slovenly, even dirty Thomas—forbids us to expect anything jaunty in manner or attire. The face is prosaic, with a downright earnest and searching expression. Thus, about Tomaso Guidi—for he had a patronymic—there was nothing of the gaillard or sonneteer; we believe, therefore, that we have him here more certainly than in the Hemicycle, where we find all the celebrities of the art, like a personage in a well-known "Walk"—

"—— in their Sunday best,"—

all in silks and velvets inconveniently new. But thousands will pass this portrait without dreaming of the interest with which it is regarded by the few. It is in the Brancacci Chapel of the Church of the Del Carmine that are seen those works by Masaccio, which revolutionized the Art of his time. It may be said that, until the maturity of the fame of Raffaelle,—nearly a century,—the Brancacci Chapel was the school in which all the eminent painters of the fifteenth and of the early part of the sixteenth century studied, with Raffaelle, Michael Angelo, Da Vinci, and Fra Bartolomeo, at their head. We quit with regret this portrait, to turn round to the exceedingly hard and dry work of Crivelli—a Pietà, or Entombment, in which two cherubim are represented as supporting the body—a half-length—of the Saviour, but just removed from the cross. The picture is of the fourteenth century, interesting as an example of the time, but a too faithful representation of the detail of *post mortem* emaciation.

ART-EXHIBITIONS AT CHRISTMAS.

As the competition for the gratification of those who seek relaxation during the Christmas recess is most energetic, and so comprehensive as to address itself to every shade of taste, it may be acceptable to our readers, that we enumerate and briefly describe the principal exhibitions of Art which may be visited during the holidays. From the extensive encouragement given to the public exposition of pictures, it is sufficiently clear that collections of works of Art will be visited with as much relish at Christmas as at other seasons; and, therefore, to those who may seek some relief from the usual Christmas festivities in enjoyment more refined, we address the following result of a round of visits to public and private collections.

Time was—and that not long ago—when such a thing as an exhibition of Art was never heard of during the winter. Mr. Pocock was, we believe, the first person who instituted the exhibitions of sketches that were first opened in the winter. But Mr. Pocock's plan was too liberal, and his spirited enterprise was necessarily abandoned as being attended by considerable loss. These exhibitions have been continued by Mr. Gambart, but the sketches have merged into pictures by artists of eminence, finished with the nicest skill. Of this exhibition, as containing works not before exhibited, we give an exclusive notice in another form. The collection is hung in the room known as that of the French Exhibition, No. 120, Pall Mall.

To the Galleries at Kensington, the Vernon and Turner Collections will have been added at Christmas, though, while we write, the arrangements for opening are far from complete. We look forward to seeing those works under circumstances more favourable to an appreciation of their beauties, than they have ever been seen in Marlborough House.

At the Gallery of Messrs. Leggatt and Co., 19, 'Change Alley, Cornhill, there is open to the public Mr. Flatou's collection of contemporary British Art, among which are found many productions that have been works of mark in recent exhibitions, as also many that have been transferred hither direct from the easels of their respective authors. The catalogue numbers one hundred and fifty-three works, among which are—'Cardigan Bay,' by Creswick, R.A., and Phillip, A.R.A.; 'High Mass, Henry VIII.'s Chapel,' F. Goodall, A.R.A., and E. A. Goodall; 'Westward Ho!' H. O'Neil; 'Eve at the Fountain,' W. Etty; 'On the French Coast,' C. Stanfield, R.A.; 'I'm o'er young to marry yet,' T. Faed; 'The finished sketch of the Derby-Day,' Frith, R.A.; and others by Linnell, Danby, A.R.A., Poole, A.R.A., Frith, &c. &c.

Rosa Bonheur's 'Horse Fair,' bequeathed by Mr. Bell, with other works, to the nation, although not yet added to the public collections, may now be seen at Canterbury Hall; where, also, there is a very attractive catalogue of modern pictures (the property of Mr. C. Morton), among which are

conspicuous—'Noah's Sacrifice,' D. Maclise, R.A.; 'The Sailor's Beacon,' F. Faed, exhibited this year; 'The Advent of Spring,' F. Danby, A.R.A.; 'The Fountain of Youth,' Haussoullier; 'Children—the original sketch of the Group at the Pump for the Village Fair,' Wilkie, R.A.; 'Iachimo in the Bedchamber of Imogen,' W. P. Frith, R.A.; 'The Cottage Door,' Linnell; 'Comedy,' and 'Tragedy,' J. Sant; and others not less interesting by F. Stone, A.R.A., P. F. Poole, A.R.A., J. E. Millais, A.R.A., T. Creswick, R.A., Couturier, O'Connor, Bright, Lance, T. S. Cooper, A.R.A., &c. &c.

Mr. Wallis's collection, which will be open for a certain time, is now to be seen in the gallery of the Old Water Colour Society, in Pall Mall East. It contains many celebrated works, with which all who may have seen them in the Royal Academy, or elsewhere, will be glad to renew their acquaintance. There is Poole's best picture, 'The Plague of London,' the well-known Solomon Eagle picture, which is in excellent condition, and really more harmonious than when first exhibited; and by the same painter another scarcely less remarkable work, 'Messengers bringing bad tidings to Job,' purchased by Mr. Wallis at Lord Northwick's sale. Admirers of Callcott will be glad of an opportunity of seeing what he himself considered his best picture; it is here entitled 'A grand classical composition—Diana and her Nymphs returning from the Chase;' and in this work his design was evidently to break a lance with Claude. There are also magnificent compositions by Linnell—'Landscape, with winding road,' &c., from Lord Northwick's collection, and 'The Disobedient Prophet;' T. Danby's 'Death of Pompey;' 'The Pet Goldfinch,' by Sant; ''Twas within a mile,' &c., Alexander Johnston; 'The Opening of Waterloo Bridge,' Constable; 'Venice,' J. D. Harding; 'John Knox administering the Sacrament,' Bonner; 'Sea-Coast,' C. Stanfield. The catalogue numbers one hundred and eighty-seven pictures, all of high quality.

At Burford's Panorama, in Leicester Square, the pictures are interesting and instructive, especially that of Canton. The view is taken from an elevation chosen as the site of our military post. Hence we survey the city—if city we may call the wide-spread wilderness of miserable hovels, which the picture on all sides presents to the eye. We must not estimate the Chinese cities according to those splendid examples of Indian architecture that have of late been brought home to us by all kinds of description, pictorial and verbal, and of which we have, in the Panorama of the sacred city of Benares, an instance that contrasts forcibly with the architecture of China.

At the Great Globe, in Leicester Square, that most useful geographical and topographical school, the knowledge that may be purchased for one shilling is in amount profuse, and in quality unexceptionable. The moving diorama of the Rhine comprehends in forty-four tableaux every remarkable feature from Rotterdam to St. Gothard. The diorama of Japan is a well-timed series of pictures; and not less so are the twenty-six Chinese views, which we accept as faithful, being from sketches by Lieut.-Colonel Kennedy, Colonel P. Anstruther, Lord Cochrane, Major Edwards, &c. &c. There is a lecture on the fate of the Franklin expedition; and the late war in Italy is illustrated by a diorama, with views of Florence, Genoa, Turin, Milan, and Mantua; and the late Indian campaigns are described by a new series of pictures.

Madame Tussaud's Exhibition, in Baker Street, continues to attract crowds of visitors, in consequence of the unwearied activity of the proprietors in providing novelty for the entertainment of the public. Every individual that rises to celebrity is immediately introduced among the glittering throng that fills the rooms. The splendid costumes of this exhibition, on which every care is bestowed to secure accuracy, are extremely useful as studies and authorities to the painter. The number of impersonations now amount to one hundred and sixty-four; and, besides these, there is a long list of relics,—many interesting from personal and historical association.

The Colosseum, in the Regent's Park, has, under the present spirited management, risen deservedly in public favour. The entertainments are judiciously selected, and the instruction that they convey is agreeably blended with amusement. This establishment has always been celebrated for the beauty of its dioramas. In addition to the famous picture of Paris by night,—than which no similar illusion has ever been more popular,—there is a new series of dissolving views, with a variety of amusement that has established the reputation of the Colosseum.

CHROMO-LITHOGRAPHY.

THE GALLERY OF MESSRS. ROWNEY.

Skill and perseverance are raising this Art to an imitation of water-colour manipulation, as perfect as can be hoped for from any mechanical process. The first essays in anywise successful that we remember in chromo-lithography, were certain small landscape pieces by Mr. Rowney, especially a subject from the Italian lakes, which was produced some ten years ago. A comparison of this, or any of its contemporaries, with works of recent execution, would show the deficiency on the one side, and the advance on the other. One of the subtleties of water-colour Art is texture, and in order to produce cunning and inexplicable surfaces, painters will even sometimes so piece the paper on which they work, that one drawing shall be made on two, or perhaps more, kinds of paper, for the sake of obtaining various appropriate textures. The surface of a drawing by Cattermole is very different from that of a work by Haghe, and the surface of a drawing by John Varley or Turner, which may have been washed ten or fifteen times, is very different from both. And in this texture abide very generally the spirit and character of the work; and if this be so difficult of acquisition in the original, how much more so is it to secure a mechanical imitation of such a surface. We observe also in latter works that the mellowness, tone, harmony, and prismatic effects of a highly worked drawing are successfully imitated. To reproduce the softness and variety obtainable by floating tint on tint in water-colour, would appear by means of a printing process to be impossible: it is nevertheless accomplished, in a manner that we shall presently show. Even the beauty, breadth, and delicious maturity produced by glazes in oil-painting are imitated with extreme exactitude.

The idea that lithography was susceptible of a vast range of power struck Sennefelder, the inventor of printing from the stone, and he succeeded in imitating drawings in chalks of two or three colours; but he failed in his attempts to carry chromatic printing beyond this: and ordinary lithography was carried to its utmost excellence before Mr. Rowney began those experiments which have resulted in an excellence that aspires to the reproduction of the most brilliant and harmonious pictures, as well in oil as in water-colour. A close examination of some of these works, however, tells us that chromo-lithography has yet something to achieve before the lustrous harmonies and special softness of oil-painting can always be assured. But from what has already been done, we can scarcely doubt that even the eccentricities of Turner's work will by experience become of easy execution, although the difficulty of imitating the works of this master will be in some degree understood, when we say that the last Messrs. Rowney have printed, required no less than thirty-seven stones,—that is, it was necessary to submit the paper under the stone thirty-seven times to the press before the picture was finished. The subject is one of Turner's views of Venice, now at Kensington, a small picture, showing the Ducal Palace and the line of the *riva*, with the prison, library, and other buildings.

The methods of harmonizing and subduing the tints will be understood from the succession of the stones. Cattermole's drawing of 'The Murder of Duncan by Macbeth' required only twelve stones. With a view to perfect "registering,"—that is, the the accurate adjustment of the paper to the stone in successive printings,—a very exact outline of the drawing is made with such scrupulous nicety as to embrace every object, even the most trivial. The next step is the actual commencement of the picture, a preparatory base for which is a general middle tint of sepia—the impression of the first stone. The tint of the second stone is a neutral, that falls on the sepia without touching the highest lights or the strongest darks, both of which on the stone are blanks. Of this tint in its purity nothing appears in the picture. The next stone is yellow, and although very little yellow appears in the drawing, it is nevertheless applied to a great extent on the surface. The next tint is red—the base of all the reds in the drawing, of which there is a great proportion. The next is green, of which colour positively there is none in the drawing, but the colour modifies and softens those that have preceded it. The next stone adds the brightest red touches, which of course appear but as shapeless spots on the stone, but, falling precisely on the spots prepared for them, communicate great life and spirit to the work. The next colours are the highest yellow tints, which are even less sparing than the red, and yet of which none is left unsubdued. This is succeeded by a sepia stone, whereby certain markings are strengthened, and the drawing confirmed. Then comes a maroon tint, that deepens the draperies, as the curtains of the bed, and strengthens the passages of red in the bed itself; and the next is a deeper tint of the same colour, which breaks up the masses left by the last stone, and determines the forms of the lights and darks. The next stone communicates the darkest touches, as the hair of Macbeth, and gives a few other marks which on the stone look like unmeaning scratches with a pen. The last application is that of a general neutral tint, that operates like a harmonizing glaze in oil-painting; after which the picture is drawn forth finished—a spirited facsimile, with all the feeling of the original drawing. When the result is placed in the hands of an inquiring amateur, he is forcibly struck by three facts,—first, of course, the success of the imitation; secondly, the amount of labour necessary for its production, three-fourths of which is not apparent on the surface of the work; and, thirdly, that a product demanding in its treatment so much skill and exact manipulation, through a process so protracted, can be sold for one guinea.

It would appear to the uninitiated, that much of the process might be dispensed with, from the application of colours generally applied over the surface, which do not appear in the work, as the yellow and green tints, of which nothing is left to tell that the paper has been submitted to a yellow or green tinted stone. But these stones perform a particular office; they accomplish that blending, softening, and diversifying of the colours, that is effected by the brush in floating different tints on one moist surface, or traversing a dry surface with a succession of strengthening tones. And it must not be supposed that this succession of stones represents in anywise the method which the artist pursued in making his drawing. We know that Cattermole elaborates his works very carefully, with a view to the attainment of that studious decision of touch that constitutes the power of his pictures. He places all his tints at once in their places, breaking, subduing, and forcing them in his own peculiar manner, and ultimately confirming the drawing by strong touches, and forcing his clearest points with colour embodied in Chinese white. And the constancy of the paper under this prolonged trial is not the least interesting feature of the process. Whatever number of stones is used, the paper, before the superposition of the stone, is wetted each time, and when under the press yields, insomuch that its surface is considerably extended; but, nevertheless, on each successive re-adjustment to the stone, the paper has resumed its proper dimensions, so that every minute touch falls in its proper place.

To instance the compass of this art as practised by Messrs. Rowney, it is only necessary to mention a few of the works that they have successfully reproduced in chromo-lithography, as 'Ulysses deriding Polyphemus,' Turner; 'Mount St. Michael,' Stanfield; 'Crossing the Ford,' Mulready; 'Isola Bella,' Stanfield; 'Clifton,' J. B. Pyne; 'The Bridge of Tours,' Turner; 'Tower of the Church at Gorcum,' Roberts; 'Youth and Age,' F. Tayler; 'Doune Castle,' J. D. Harding; 'Columbus in the Monastery,' Cattermole; 'Clunes, on the road to Chamouni,' J. D. Harding; 'The Rhine near Cologne,' T. M. Richardson; 'Lugano,' by the same artist; 'Unterseen,' J. D. Harding, &c. &c.; besides a long catalogue of other productions, all bearing prominently the characteristics of the original pictures.

ART IN CONTINENTAL STATES.

MUNICH.—Every visitor to the new Pinakotheca, at Munich, will have been irresistibly attracted by a large picture lately purchased, and placed there by King Louis, representing the "Death of Wallenstein," by Piloty. It is a work that holds you fast, and keeps you standing before it longer than you would. The murdered man is lying on the ground, his head towards the spectator, the lower part of his body being entangled in the dragged-down bed-clothes, which, it is clear, hemmed his movements in his sudden haste to meet the midnight attack. And close to him, with gaunt, rigid features, stands Seni the astrologer, looking down on him who had put such faith in the stars. There is horror on his countenance; but you see, by the convulsive grasp with which his long, withered fingers crush his hat-brim in holding it, how deep the struggle that is at work *within*. There, alone, are those two figures: the seer and the pupil, the patron and his dependant; the once mighty leader of countless hordes, so bold and aspiring; and the astrologer aghast at the end of ambition lying, a useless thing, at his feet. *Silence reigns here*—an awful silence. The wax-light, on guttering down, has just burned into the socket, and is flickering its last. The candelabrum which holds it is formed by a figure of Fortune, on a wheel; but her back is turned to the dead man, and she seems fleeing from him. In the background the bedroom door, torn partly off its hinges, proclaims that outrage preceded the last deed of violence. But the mention of this fine work has insensibly drawn us on to dilate upon it, although it is of another by the same artist we intended to speak. This is a much larger picture—probably 18 feet to 20 feet in length, representing "Nero at the Burning of Rome." The work is in progress, and far from completion. But the power, combined with taste, which Piloty has already shown, leads us to expect that he will here produce something enhancing, in no small degree, his already great reputation. Nero and his friend are seen coming from a feast, in rich robes, and crowned with flowers; the emperor stands in the centre of the picture, gazing, with affected anger, at two Christian women, with a child, bound to a pile to be burnt—it being on the Christians he would throw the crime of setting fire to the city. A train of courtiers follows him up the steps of a temple, while one of them bends forward, and looking over, gazes on the innocent victims. The smoke in front already begins to curl upward, around the head of Nero, and creeps among the garlanded band of followers. Behind them the sky is red with the rushing flames, making their way over the buildings of Rome. To the right are groups of citizens, deferentially bowing, and pressing back to make room for the tyrant to pass.—Another Munich artist, a veteran as regards years and experience, the celebrated battle-painter, Albrecht Adam, is also engaged upon a canvas of large dimensions. His Majesty King Maximilian has commissioned him to represent that crowning moment at the battle of Zorndorf, during the Seven Years' War, where the Prussian cavalry, charging down on a Russian square, broke and dispersed it, thus deciding the fate of the day. Adam, who is still as young in heart as an ardent campaigner of eighteen, is as delighted with, as he is proud of, the commission. The size, too, gives him ample scope for displaying his generalship; it is, indeed, a fine, broad field for marshalling the combatants. When young, he followed the army to Russia; was present at the great battles; knows as well as any soldier the comforts and discomforts of the bivouac, the toils of forced marches, the horrors of the field-hospital, and the maddening enthusiasm which electrifies horse and rider when the bugle sounds the charge. The soldier's life, and the battle-field, he knows in all their minutest details; and hence his pictures to all are so intensely interesting: everywhere scattered about are shown little episodes, which bear the stamp of truth upon them. You feel they *must* be true, for they are such no one would ever think of inventing: and all we see is so *human* in character, whether it be pain, fright, enthusiasm, upstart vanity, or skulking fear. It is the very absence of the ideal in which the charm of Adam's pictures consists. It is the reality you have before you; not as fancy might see the event, but as it actually was. You can identify yourself with the actors in the exciting drama; their feelings are your feelings, and you are carried along by what you see; just as when you hear the drums beating a march, you unconsciously step onwards with the measured tread of the rest. Adam's pictures of the campaign in Italy under Radetzky verify these assertions. Soldiering in all its phases is here to be seen. And, in every instance, a feeling, that does not deceive you, says, "This is a faithful transcript from nature itself!"

ANCIENT ARCHITECTURAL MEDALS.*

NUMISMATOLOGY is a science whose depth is but little understood by the general scholar, and scarcely at all by others. The coins of the ancients were not a mere currency, as those of the moderns are: they recorded on them their religious belief, and their great public events, or represented their chief edifices; thus the student, who commences as a collector of the Greek and Roman series, finds himself possessed in them of a most valuable group of historic data, and ultimately treasures them for that alone. The mere tyro soon learns to distinguish the portraiture which is so striking upon their obverses; by its aid we know the features of the celebrated rulers of antiquity with such certainty, that the popular personal allusions of the people, as in the case of Vespasian, related by Suetonius, is at once strikingly confirmed. The acts of each emperor receive on the reverse similar illustrations, typically or positively, either shadowed forth in the poetic mythology of the people, or delineated as the event happened. We are thus enabled to illustrate Roman history by Roman coins, and in some instances they are the only records which will enable us to do this with certainty.

Long conversant with many of the fragments of classic architecture, and well read in all that relates thereto in the works of authors who saw them in the days of their glory, Professor Donaldson was peculiarly fitted for the task he allotted himself—that of studying and elucidating their medallic representations. The value of the present work consists in its peculiar technical knowledge. It is a novelty for an architect to write on coins, and the author is peculiarly modest in stating his reasons for intrusion where no professional architect has trodden before; but he is so valuable an ally to the small army of earnest students, that we hail him the more readily, particularly as he has the good sense to adhere to his own speciality, and thus help us where we wanted help. Who but an architect could so clearly define, as he has done, many a battered conventional representation of a building, comprehend the medallic short-hand of the coin, and then give us a fair translation, as he has done in the restored elevation of the propylæum of the great Temple of the Sun, at Baalbec?

The value of the series now described, may be understood, when we say that it includes temples, altars, columns, arches, trophies, city gates, camps, harbours, public buildings of all kinds, and places constructed for popular amusements. All are descanted on, and rendered familiar to us by the pictured representation on the coin, and the contemporary descriptions of ancient authors. It is not a little curious to find that these ancient medals, though rude sometimes in feature, preserve details of building which modern researches prove correct. Thus the medals of Nero and Trajan, which present such strangely-regulated pictures of the ports of Claudius and Trajan, at Ostia, have had all their indications verified by the researches of Monsieur Texier, on the spot where they existed, and his excavations show that buildings once stood where the medal roughly indicates their situation. Addison long since insisted on the value of coins in this peculiar walk alone: "You have here the models of ancient temples, though the temples themselves, and the gods that were worshipped in them, are perished many hundred years ago; these are the buildings which the Goths and Vandals could not demolish, they are infinitely more durable than stone or marble, and will, perhaps, last as long as the earth itself. They are, in short, so many real monuments of brass." Perhaps these eloquent words of one of our best scholars may have led the Professor to the study and compilation of this work. Thus one mind re-acts on another, and the great departed still give impulse to the living. Now that Mr. Donaldson has shown how one branch only of the study may be made of general interest and use, we wonder it has not been descanted on before. He tells us that the subject is by no means exhausted, and as he has opened the gate, we suspect he will not be alone in the field long. His volume is a most welcome addition to the worthy series which the best scholars have devoted to numismatics. It is beautifully produced, and a clever series of enlarged coins are carefully engraved, and as conscientiously described by the author, who has never blemished his labour by dulness, or pretentiousness, but produced a book of sound and agreeable character for the scholar's use, or the gentleman's recreation.

* ARCHITECTURA NUMISMATICA; or, Architectural Medals of Classic Antiquity Illustrated and Explained. By Professor Donaldson. Published by Day & Son, London.

THE ROYAL PICTURES.

THE GUERILLA COUNCIL OF WAR.

Sir D. Wilkie, Painter. J. C. Armytage, Engraver.

THERE are few pictures by Wilkie with which the public has not in a considerable degree become familiarized by means of engravings in some form or another; but at the same time there are few—perhaps it might be said, there are no—painters whose works are less likely to weary the eye than his. Shakspere speaks of "an appetite that grows by what it feeds on," a remark which justly applies to the paintings by this artist; for where there is no knowledge to appreciate their excellences as works of Art, the variety and interest of the subjects are always of sufficient value to afford unceasing attraction.

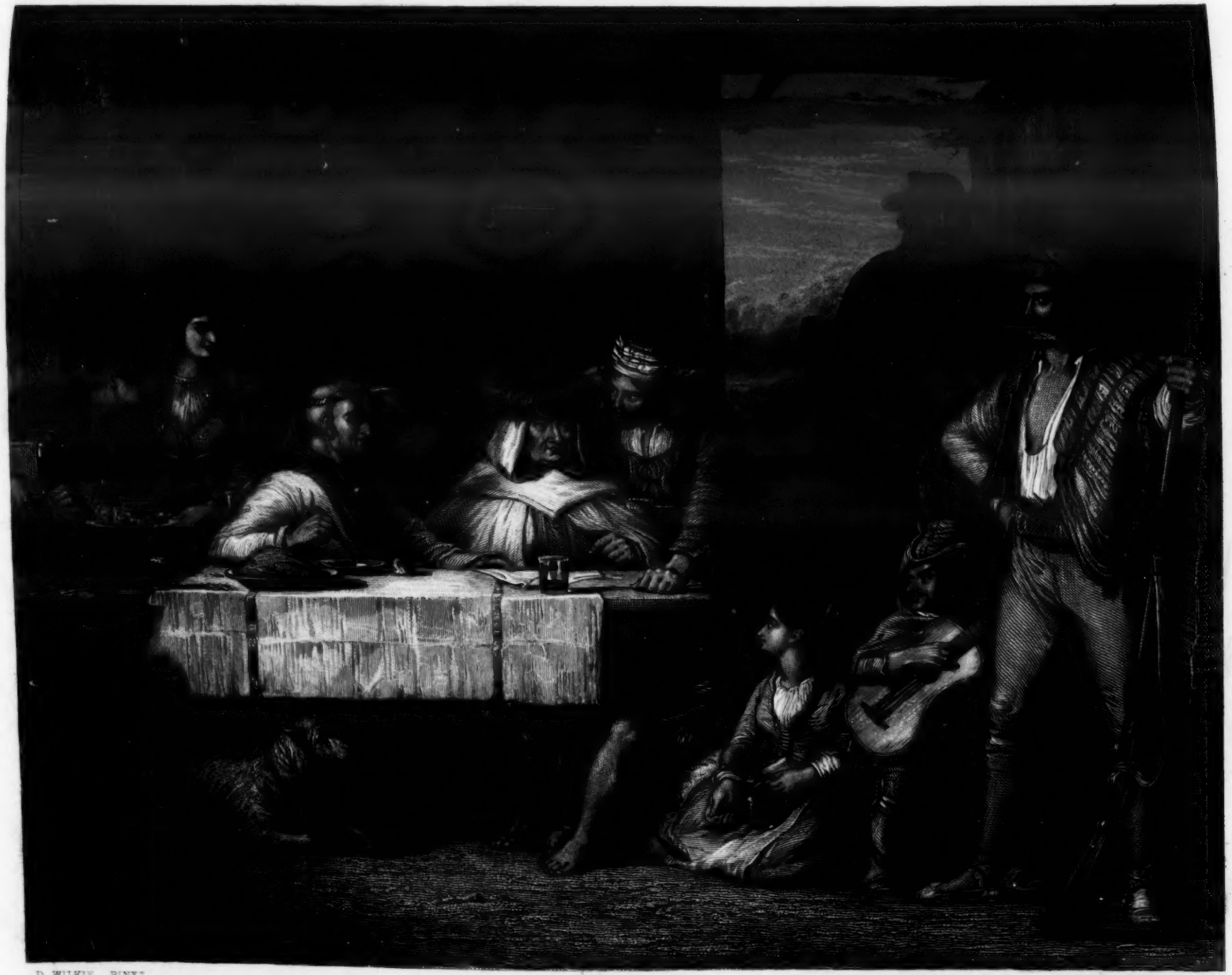
There were two great epochs in Wilkie's career; in the former of these he attained his high reputation and stood alone; none, either in this country or elsewhere, could be compared with him:—equal to Hogarth in humour, but without his vulgarity; and scarcely inferior to Teniers in colour, grouping, and composition, while infinitely his superior in character. Wilkie's earlier works appear to combine the chief merits of both, and these won for him the esteem and admiration of his countrymen. And although in his second epoch he forsook himself, laid aside the garb in which we all knew him, and assumed a new character, our love still clung to him for "auld lang syne." Let us not be understood as implying that the change to the second epoch was altogether unworthy of a great painter; had it occurred in any other than Wilkie, not a word might have been said against it: but it was felt that the painter even of "The Defence of Saragossa" and of "The Spanish Posada" was not an equivalent for the painter of "The Rent Day," "The Blind Fiddler," "Distraining for Rent," "The Chelsea Pensioners," and others of the same class.

The year after his return from a tour through Spain and other continental countries, namely, in 1829, he exhibited three pictures, and in the year following a fourth, which he described as a series intended to represent the class of patriots in Spain which the celebrated war of independence, in 1808, called into action. These four are "The Spanish Posada," "The Defence of Saragossa," "The Guerilla's Departure," and "The Guerilla's Return to his Family:" the first of these is the picture here engraved, and which is best known by the title of "A Guerilla Council of War." Wilkie himself described it thus:—

"It represents a guerilla council of war, at which three reverend fathers—a Dominican, a monk of the Escurial, and a Jesuit—are deliberating on some expedient of national defence, with an emissary in the costume of Valencia. Behind them is the *posadera*, or landlady, serving her guests with chocolate, and the begging student of Salamanca, with his Lexicon and cigar, making love to her. On the right of the picture a contrabandist of Bilboa enters, upon his mule; and in front of him is an athletic Castilian armed, and a minstrel dwarf with a Spanish guitar. On the floor are seated the goatherd and his sister, with the muzzled house-dog and pet-lamb of the family; and through the open portal in the back ground is a distant view of the Guadarama mountains."

It was a happy idea of Wilkie's to introduce himself before the public, on his change of style, with such a series of subjects as this; the associations connected with them in the eyes of Englishmen, and their novelty, did much at first to reconcile us all, in some degree, to his declension from his previous style: these four pictures are, perhaps, the most popular of any he painted after his sojourn on the continent. It is quite evident, if we look only at the "Guerilla Council," that he had carefully studied the characters of the Spanish people, or at least of those classes to which the persons introduced here belong: the *agroupment* is formed of individuals from different provinces of the country, but each retains his distinct individuality. As a composition the work is most effective, and the light, coming from a window not seen in the picture, falls very forcibly on the principal group.

The picture is in the Royal Collection at Buckingham Palace.



D. WILKIE, PINXT. J.C. ARMYTAGE, SCULPT.

A GUERILLA COUNCIL OF WAR.

IN A SPANISH POSADO.

THE PICTURE IN THE ROYAL COLLECTION

EXCURSIONS IN SOUTH WALES.

BY MR. AND MRS. S. C. HALL.

Part XII.—Chepstow.

THE Tourist may proceed from Tinterne to Chepstow either by land or water, continuing to row upon the Wye, or pursuing the road that leads all the way immediately above its banks. The journey is, perhaps, preferable to the voyage; certainly it is more varied; for the river is seldom out of sight, its "winding bounds" a perpetual refreshment; here more than ever "a wanderer through the woods;" while the view often receives "enchantment" from distance, and the prospect frequently takes in a wide range of country, in which there is the very happiest combination of wild grandeur with cultivated beauty.

By water, the Tourist necessarily sees to greater advantage those singular rocks, that supply so much of the peculiar character of Wye scenery; they are at either side, and all have names: thus the guides or boatmen will point attention to Plumber's Cliff, which is surmounted by an ancient intrenchment, and the highest point of which is the Devil's Pulpit, the Banaghor Crags, the Twelve Apostles, St. Peter's Thumb, the Lover's Leap, Wyntour's Leap,* and so forth; while the surpassing charms of the demesne of Piercefield have been themes of enthusiastic laudation in all the Tour Books of the district, that have been written during the last century. The beautiful seat—Piercefield—now belongs to a new owner, a gentleman who, within a comparatively recent date, acquired it by purchase. It has had many masters since it was formed, "an earthly paradise," nearly a hundred years ago, by its then lord, Valentine Morris. Let the reader imagine a continuous "range" of walks, of more than three miles in extent, laid out with consummate kill, with breaks at convenient and judiciously planned openings among dense foliage, here and there carefully trimmed and highly cultivated, where Art has been studious, wise, and successful; while, every now and then trees, shrubs, and underwood are permitted to grow and wander at their own will,—

"The negligence of Nature, wide and wild,"

—and he will have some, though but limited, idea of the natural or trained diversity of this beautiful demesne. Let him add the grandeur derived from stupendous and picturesque rocks, and the value of the auxiliary river that runs rapidly, now here now there, continually "winding;" the dense foliage, the dark or graceful trees, the gigantic ferns, and the thousand charms of park and forest scenery, in harmonious union,—and he will be at no loss to understand the fame that Piercefield has obtained—and retained—as the fairest bit of the Wye scenery, and, consequently, among the most delicious landscape graces of England. It is, indeed, and has ever been, a paradise; and surely he, who brought so judiciously and so happily Art to the aid of Nature, was a man to be envied by his generation, and to be remembered by posterity, as one to whom Fortune had been lavish of her bounties, and whose destiny was that which tens of thousands would covet—in vain. Alas! it was not so; the story is a sad one, and supplies additional evidence of "the Vanity of Human Wishes!"†

Yes! the scenery here is indeed beautiful; Piercefield is, of a truth, entitled to all the praise it receives—and that is large, free, and full; and he who writes of it to-day, cannot do better than quote the words the eloquent historian of the county applied to it half a century ago: "The Wye, which is everywhere seen from a great elevation, passes under Wynd Cliff and the Banaghor Rocks, winds round the peninsula of Lancaut, under a semicircular chain of stupendous cliffs, is lost in its sinuous course, again appears in a straighter line at the foot of the Lancaut rocks, and flows under the majestic ruins of Chepstow Castle, towards the Severn. The rocks are broken into an infinite variety of fantastic shapes, and scattered at different heights and in different positions; they start abruptly from the river, swell into gentle acclivities, or hang on the summits of the walls; here they form a perpendicular rampart, there jut into enormous projections, and impend over the water. But their dizzy heights and abrupt precipices are softened by the woods, which form a no less conspicuous feature in the romantic scenery;

ST. ARVEN'S CHURCH.

they are not meagre plantations placed by Art, but a tract of forests scattered by the hand of Nature. In one place they expand into open groves of large oak, elm, and beech; in another, form a shade of timber trees, copses, and underwood, hiding all external objects, and wholly impervious to the rays of the sun; they start from the crevices of the rocks, feather their edges, crown their summits, clothe their sides, and fill the intermediate hollows with a luxuriant mass of foliage, bringing to recollection Milton's description of the border

"'Of Eden, where delicious Paradise,
Now nearer, crowns with her enclosure green,
As with a rural mound, the champain head
Of a steep wilderness, whose hairy sides,
With thicket overgrown, grotesque and wild,
Access deny'd, and overhead upgrew
Insuperable height of loftiest shade.
* * * *
A sylvan scene, and as the ranks ascend
Shade above shade, a woody theatre
Of stateliest view.'"

THE WYND CLIFF, FROM ST. ARVEN'S.

The reader must not, however, imagine that Piercefield is the only place of beauty that, in this vicinage, borders "Sylvan Wye:" ascend any of the heights, and the view is glorious;

* Wyntour's Leap is associated with one of the fiercely-contested struggles of the civil wars. "The king's friends," says Corbett, in his "Military Government of Gloucester," "attempted a second time to fortify this spot, but before the works were complete, Colonel Massie attacked and defeated them. They forced Sir John Wyntour down the cliff into the river, where a little boat lay to receive him. Many took the water, and were drowned, others by recovering the boats saved themselves." Tradition asserts that Sir John leapt his horse down the cliff; but the precipice here is so abrupt that he most probably escaped on foot.

† A memoir of Valentine Morris, Esq., was printed in 1801 by Archdeacon Coxe, in his "History of Monmouthshire." He succeeded his father somewhere about the year 1752, and thus inherited Piercefield. Before that period it was unknown and unfrequented, the grounds being employed solely for agricultural purposes, or covered with inaccessible forests. These he converted, at vast expense, into the "wonder" it has ever since been. "He lived in a style of princely, rather than private, magnificence." Every chance visitor was entertained; large was his bounty to all who needed; his open hand was lavish of gifts; and to the poor he was ever a generous benefactor. But the mine was exhausted: he became embarrassed, and was driven forth from the paradise he had created, to a comparatively miserable shelter upon his depressed property in Antigua. His departure from Chepstow was an event long remembered. The carriage was surrounded by sorrowful and sympathising crowds; and as he passed the bridge that crossed the Wye, "his ear was struck with the mournful peal of bells, muffled, as is usual on the loss of departed friends. Deeply affected with this mark of esteem and regret, he could no longer control his emotions, but burst into tears." He ultimately obtained the governorship of St. Vincent, and there "laboured with so much zeal and activity in promoting the cultivation of the island, that he almost made of it another Piercefield." The island, however, was taken by the French, and Morris was again a ruined man. His claims on the Government, though admitted, were never liquidated: his wrongs remained unredressed. During seven years he was a prisoner for debt in the King's Bench; "his books, and all his movables," were sold; his wife sunk under the heavy load of sorrow and privation, and became insane; and he died in poverty, of grief!

while the way is ever full of charms such as those we have been describing. Chiefest among all such heights—the fair rivals of its fair neighbour—is the far-famed Wynd Cliff. Let us mount this hill, while the cool shadows of evening are over us; for it is a labour when the sun is up, and half its beauty will be lost in the glare of mid-day. Coleridge, in his verses on this sublime scene, with its

"Dim coasts, and cloud-like hills, and shoreless ocean,"

exclaims—

"It seemed like Omnipresence!—God, methought,
Had built him here a temple: the whole world
Seemed imaged in its vast circumference."

Adjoining the road, and nearly midway between Tinterne and Chepstow, the carriage stops at "the Moss House," a rustic cottage, prettily built, in which resides the care-taker of the hill,* who will accompany you if you please; but his companionship is not needed, for on its summit, where the "views" are, you will find an old soldier stationed—to direct your notice to such places as have names. You climb up a steep for a mile or more, by a narrow footway made through underwood at the foot of forest trees: every now and then a nimble squirrel leaps from branch to branch, or springs across your path, while birds of various kinds are singing from thick foliage. You may pause occasionally to obtain views of delicious bits; and to aid you, judicious openings have been made in many places. Perhaps, however, it will be well to avail yourself of none of them, but to wait until you are at the summit, and obtain at once a prospect so amazingly grand and beautiful, that words can give you no idea of it. All writers concerning this glorious district have sought, and sought in vain, to convey some impression of its charms. Roscoe writes:—"On gaining the open space"—a level flat on the summit of the hill, where a neatly-thatched shelter is provided—"one of the most extensive and beautiful views that can be imagined bursts upon the eye, or rather a vast group of views of distinct and opposite character here seem to blend and unite in one. At a depth of about eight hundred feet, the steep descent below presents in some places single projecting rocks; in others, a green bushy precipice. In the valley, the eye follows for several miles the course of the Wye, which issues from a wooded glen on the left hand, curves round a green garden-like peninsula, rising into a hill studded with beautiful clumps of trees, then forces its foaming way to the right, along a huge wall of rock, nearly as high as the point where you stand, and at length, beyond Chepstow Castle, which looks like a ruined city, empties itself into the Bristol Channel, where ocean closes the dim and misty distance. On the other side of the river, immediately in front, the peaked tops of a long ridge of hills extend nearly the whole district which the eye commands. It is thickly clothed with wood, out of which a continuous wall of rock, festooned with ivy, picturesquely rears its head. Over this ridge you again discern water, the Severn, three miles broad, thronged with white sails, on either side of which is seen blue ridges of hills full of fertility and rich cultivation. The grouping of the landscape is perfect. I know of no picture more beautiful. Inexhaustible in details, of boundless extent, and yet marked by such grand and prominent features, that confusion and monotony, the usual defects of a very wide prospect, are completely avoided."

We have given the best of many descriptions; but the eloquent writer admits his inability to render justice to so grand, so glorious, so beautiful, and so wholesomely exciting a scene. Yet it is but one of many such attractions that border the delicious river Wye.†

We are now leaving its peculiar charms—the stream henceforth becomes dark and muddy; the tide from the Severn ascends it with great rapidity. The ancient Castle of Chepstow comes in sight. We land, if we are voyagers, at a clumsy pier, but adjacent to a picturesque bridge, and almost under the walls of the huge fortalice of the Normans.

Are we voyaging to Chepstow? many are the landscape beauties we encounter on either side of the Wye. The left bank is steep and wooded to the water's edge; the right is also frequently the same, but now and then its line of trees is broken by fertile meadows. We pass several weirs, breaks in the channel at low water, and reach the charming peninsula of Lancaut, with its "wee little church" standing on a hillock a few yards from the river. Opposite are the grounds of Piercefield, and hanging over them is the Wynd Cliff. We borrow a passage from Archdeacon Coxe:—"At this place, the Wye turns abruptly round the fertile peninsula of Lancaut, under the stupendous amphitheatre of Piercefield cliffs, starting from the edge of the water, here wholly mantled with wood, there jutting in bold and fantastic projections, which appear like enormous buttresses formed by the hand of nature. At the further extremity of this peninsula, the river again turns, and stretches in a long reach, between the white and towering cliffs of Lancaut and the rich acclivities of Piercefield woods. In the midst of these grand and picturesque scenes, the embattled turrets of Chepstow Castle burst upon our sight; and, as we glided under the perpendicular crag, we looked up with astonishment to the massive walls impending over the edge of the precipice, and appearing like a continuation of the rock itself. Before stretched the long and picturesque bridge, and the

CHEPSTOW CASTLE, FROM THE WYE.

view was closed by a semicircular range of red cliffs, tinted with pendent foliage, which form the left bank of the river."

Journeying by land, the prospects are infinitely more grand, more beautiful, and more diversified, although views are obtained only of one side of the river, except occasionally, by ascending heights.

Either way, it is a charming tour of five miles between Tinterne and Chepstow. The Tourist cannot miss a scene of beauty, look where he will,—from either of the surrounding hills, or even from the common road,—in any direction. It will therefore be easy to understand that there are few more happily situated towns in the kingdom than Chepstow, through which

THE KEEP: MARTEN'S TOWER.

runs the South Wales Railway, and near to which, in a low and swampy dell, the Wye joins its waters to the Severn, both making their way hence together into the Bristol Channel.

Chepstow was a walled town, and of the walls there yet remain many picturesque fragments. It is said to have been a Roman town, but upon insufficient authority; Archdeacon Coxe, "after repeated inquiries," could never learn that any Roman antiquities had been discovered in its vicinity. The probability is that, according to Leland, "when Caerwent (one of the principal cities of the Romans, distant about seven miles) began to decay, then began Chepstow to flourish." The Saxons undoubtedly had a settlement here; and Coxe conjectures that its name is derived from *cheapian stowe*, signifying a place of traffic. A bridge connects the town, which is in Monmouthshire, with the opposite side, in Gloucestershire; and the Wye divides the two counties.

The objects to be visited in Chepstow—always excepting the "views" to be obtained anywhere

* Each visitor is requested to pay sixpence, and no more. The hill belongs to his grace the Duke of Beaufort. The fee is designed to effect what it does effect—a barrier to prevent the intrusion of mere idlers from the town, who would disturb the tranquillity of the scene.

† Mr. Hulme made his view of the Wynd Cliff from the graveyard of St. Arven's Church; and has also given a sketch of the pretty and picturesque church, happily and tranquilly situated among so many landscape beauties.

—are the Church, the Castle, and the Western Gate. This gate is still entire, and is of much interest, although not of a date very remote; those who have time, and taste that way, may be gratified by tracing the old walls—a work of no great difficulty. To the church we conduct the reader.

The church is part of a Benedictine priory of Norman work, said to have been founded in the reign of King Stephen; it was a cell to the Abbey of Cormeille, in Normandy, and dedicated to St. Mary.* "Scarcely any remains of the ancient priory can be traced, but the church was part of the chapel, and is a curious remnant of Norman architecture. The body was once the nave of a much larger structure, built in the form of a cathedral, and at the eastern extremity appears one of the lofty arches, which supported the tower. The nave is separated from the side aisles by a grand range of circular arches, reposing on massive piers, which have a venerable and solemn appearance." The windows are ornamented Gothic, much posterior to the era of the original structure. "The entrance to the north is through a Gothic porch, which covers the original doorway, formed by a semi-circular arch, enriched with zigzag mouldings, and supported by two columns; but the entrance to the west front is a magnificent portal, in the highest state of preservation: it consists of a semi-circular arch, reposing on receding columns, and richly decorated with divisions of diagonal and diamond mouldings, peculiar to the Saxon and early Norman style."

Since Archdeacon Coxe wrote these remarks, much has been done to the church in the way of restoration, and, generally, well done. It is, unquestionably, a venerable and very interesting edifice, with unmistakeable evidence of antiquity. Of monuments there are few of note, excepting that to Henry Marten, so long a prisoner in the castle, and who was here interred. The body was buried, and the stone placed, originally in the chancel; but a bigoted vicar, objecting to the remains of a regicide lying so near the altar, ordered the removal of both, and they are now in a passage leading from the nave into the north aisle.† The stone records the day of burial,—September 9, 1680,—and contains a verse and an acrostic, said to have been written for the purpose by himself. Those who read them will incline to believe that this is an error; the sturdy and intellectual republican could never have produced a composition so utterly wretched.‡

The castle is the principal object of attraction in Chepstow; it has a fine effect from the railway, as the train passes over the bridge that crosses the Wye; but it is best seen from the opposite side: its solemn grandeur, however, and amazing strength, are fully appreciated as we pass under it, voyaging the Wye, and entering the town. It is situated on the brow of a precipice, overhanging the right bank of the Wye; the northern side is advanced close to the edge, and so constructed as to appear part of the cliff; it was, therefore, apparently unassailable from this quarter. On the other sides it was defended by massive walls, flanked with strong and lofty towers; it is said there was a moat also, but there are no traces of it; and it is not likely that it ever had that defence, the situation being so high above the Wye, and there being no tributary stream in its vicinity. In early times it was considered impregnable; it was required to be so, for it was situate in the midst of brave and merciless enemies,—the Welsh,—who were ever on the watch to destroy the Norman invader and oppressor.

The castle seems to have borne different appellations: it is said to have been called by the Britons, Castill Gwent, or Caagwent; by the Saxons, Cheapstowe; and by the Normans, Estrighoiel, or Striguil. The structure, of which the ruins now exist, and which occupy the site of an earlier fortalice, is ascribed to a kinsman of the Conqueror, William Fitz-Osborne, Earl of Hereford,—"the chief and greatest oppressor of the English, who cherished an enormous cause by his boldness, whereby many thousands were brought to miserable ends."

For a long period after the Conquest, the hereditary lords of the town and castle were the old Earls of Pembroke, of the house of Clare, the last of whom was the renowned Richard Strongbow, Earl of Striguil, Chepstow, and Pembroke, who died in 1176, leaving a daughter

THE ORATORY, IN THE KEEP.

Isabel, by whose marriage the estates and title passed into the family of Marshall; afterwards, by a similar union, into that of Herbert; and, subsequently, by the marriage of Elizabeth, sole daughter and heiress of William Herbert, Earl of Huntingdon, and Lord Herbert, of Raglan, Chepstow, and Gower, it descended to Sir Charles Somerset, created Earl of Worcester. It is now one of the numerous castles of the noble representative of an illustrious race—Henry Charles Fitzroy Somerset, Duke of Beaufort.

History records but few sieges to which this huge stronghold was subjected. The latest and greatest was that which took place in 1645, when garrisoned for the king, and assailed by the

ARCHED CHAMBER IN THE CASTLE ROCK.

troops of the Commonwealth. It had been taken and re-taken; but such was its importance, that Cromwell marched against it in person, took possession of the town, and assaulted the castle without success, though its defenders amounted to no more than one hundred and sixty men, commanded by a gallant soldier, Sir Nicholas Kemeys. Cromwell then left Colonel Ewer, with a train of artillery, seven companies of foot, and four troops of horse, to prosecute the siege. But the garrison defended themselves valiantly, until their provisions were exhausted, and even then refused to surrender, under promise of quarter, hoping to escape by means of a boat, which they had provided for the purpose. A soldier of the parliamentary army, however, swam

* There were formerly four churches in Chepstow, three of which have been destroyed, viz., St. Ann's, St. Nicholas's, and St. Ewen's.

† The name of this clergyman was CHEST; some idea of his character may be formed from the following epigram written by his son-in-law on the vicar's death:—

"Here lies at rest, I do protest,
One CHEST within another;
The CHEST OF WOOD was very good—
Who says so of the other?"

‡ We append these lines, that the reader may judge for himself:—

HERE, SEPT. 9, 1680,
WAS BURIED
A TRUE-BORN ENGLISHMAN,
Who, in Berkshire, was well known
To love his country's freedom 'bove his own;
But being immured full twenty year,
Had time to write, as doth appear—

HIS EPITAPH.

Here or elsewhere (all's one to you or me)
Earth, Air, or Water, gripes my ghostly dust,
None knows how soon to be by fire set free;
Reader, if you an old try'd rule will trust,
You'll gladly do and suffer what you must.

My time was spent in serving you and you,
And death's my pay, it seems, and welcome too
Revenge destroying but itself, while I
To birds of prey leave my old cage and fly;
Examples preach to the eye—care then (mine says)
Not how you end, but how you spend your days.

across the river, with a knife between his teeth, cut the cable of the boat, and brought it away. The castle was at length forced, and the brave commander slain, with forty of his men —some accounts say "in cold blood." The castle and park of Chepstow were confiscated, and settled by parliament on Oliver Cromwell; at the Restoration, however, they reverted to the Marquis of Worcester, and so descended to the Duke of Beaufort.

The entrance to the castle is from the town; it was defended by two circular towers, double gates, portcullises, and a port-hole. A massive door of oak, covered with iron bolts and clasps of singularly quaint workmanship, still stands intact, with a four-pound shot to serve the purpose of a knocker. This passed, we are in the great court, the walls and buildings enclosing which are richly covered with ivy. Little more than half a century ago, it was in a habitable state; but the roofs fell in, there was no presiding spirit to care for its safety, time did its wonted work, and it is now a ruin, excepting a small part—one of the towers, in which the warden resides. The court is a fine green sward, huge walnut-trees are flourishing there, and—as in all cases where the Duke of Beaufort is master—there is no danger of farther decay, except that which naturally arises, and will now rather add too, than take from, the picturesque.

The ramparts are, for the most part, in a good state, so are some of the towers; a pleasant walk may be taken from one of these to another, and charming views obtained of surrounding scenery. One of the most remarkable of the remains is that of the baronial hall; such, at least, it is generally supposed to be; but there is no certainty on the subject; its pointed arches and elaborately carved windows indicate its former dignity. A more striking object, however, is an arched chamber in the castle rock; to reach it some steps are descended, it is, therefore, lower than the foundations of the structure, and from a port-hole one looks directly down upon the Wye. Tradition states this to have been the spot on which the severest fighting took place during the assault, and that here Colonel Kemeys was killed. It is added, indeed, that the boat in which the beleaguered garrison designed to escape, was moored immediately underneath; the rope which secured it, and which the soldier cut, having been fastened to an iron ring within this chamber. In confirmation of the story an iron ring may still be seen strongly fastened to the stone floor; unless for some such purpose as that referred to, it is hard to guess what possible business it could have had there.*

The portion of the ruin, however, that attracts most attention, and is carefully examined by all visitors, is the KEEP, which contains the PRISON of Henry Marten. Southey's memorable lines, when Southey was a republican,—lured by the wild dreams of youth into an elysium from which he was awakened by the issue of its trial in France,—have been quoted by all tourists:—

> "For thirty years, secluded from mankind,
> Here Marten lingered. Often have these walls
> Echoed his footsteps, as with even tread
> He paced around his prison. Not to him
> Did nature's fair varieties exist;
> He never saw the sun's delightful beams,
> Save when through yon high bars he poured a sad
> And broken splendour."

Stripped of its fiction, the facts are these:—Henry Marten, one of the most active and zealous allies of Cromwell, a man of much ability, and of great energy, was "a member of the high court of justice, regularly attended the trial, was present when the sentence was pronounced, and signed the warrant of death;" he was, therefore, one of "the regicides," and one of those who had least claim to life when "the Restoration" re-established monarchy. He was tried, and found guilty; but pleading that "he came in on the proclamation" of mercy, and petulantly adding, "that he had never obeyed any proclamation before this, and hoped that he should not be hanged for taking the king's word now," he obtained pardon on condition of perpetual imprisonment.

After a brief confinement in the Tower, he was transmitted to Chepstow Castle, where he remained a prisoner during twenty—not "thirty"—years, and where he died suddenly, in September, 1680, at the age of seventy-eight.

His "room" in the Keep is still shown; but it may be taken as certain that the whole of the rooms in this tower were his: they were pleasant, sufficiently spacious, had fireplaces, and, no doubt, all such other comforts as a man of substance could have required and acquired. A well of pure water immediately fronted the entrance,—it is there still,—and a purer draught never flowed from mountain rill. From the summit, wide and beautiful views were, and are, obtained. Even within the walls there was abundant space for exercise; but there is evidence that occasionally, at all events, he was permitted to make visits to the neighbouring gentry. Latterly, during his incarceration, he had the free companionship of his wife and daughters. In a word, Marten was rather confined than imprisoned, treated with lenity rather than severity, and received indulgence instead of oppression. There is little doubt that his remaining life—for twenty years—was far happier, more tranquil, and more comfortable, than his earlier years had been; and that, instead of shuddering as we enter the room that bears his name at Chepstow, we may envy him the fate that gave him seclusion when he pleased, a release from labour when he liked, and as much freedom as an aged man, sick of toil and turmoil, could have coveted or desired.

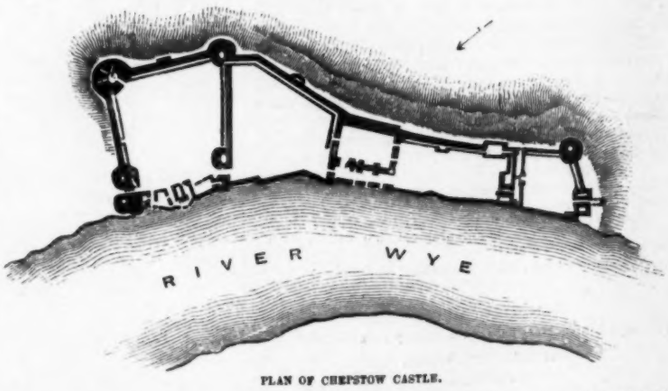
ARCHED PASSAGE.

Our engravings picture the Keep; the window denotes his "room;" the print above it is of an oratory near the roof, a lovely little chamber, commanding views of surpassing beauty.

While we thought over his career—quoting the lines of the Laureate—and looked from out those imaginary "bars" through which the sunlight of a summer's day was shining gloriously, gazed over fertile land and fair river, heard the busy hum from the near town, and listened to birds among the branches of trees blossoming in the castle yard, murmuring

> "Here Marten lingered!"

we confess it was with a feeling of envy—an intense desire to exchange a life of toil for one of such intense tranquillity—a willingness to purchase, at any price short of disloyalty to God and Queen, the privilege to "pace round such a prison."



PLAN OF CHEPSTOW CASTLE.

Our Tour of the Wye, however, has drawn to a close; we may walk two miles out of Chepstow before we leave its banks, but they are miles of anti-climax: low meadows and sides of mud mark the parting of the fair river, in mournful contrast with its beauties passed. We may not, however, bid it a grateful farewell without recalling and quoting the lines of great Wordsworth:—

> "Once again
> Do I behold these steep and lofty cliffs,
> That on a wild secluded scene impress
> Thoughts of more deep seclusion, and connect
> The landscape with the quiet of the sky.
> How oft
> In darkness, and amid the many shapes
> Of joyless daylight, when the fretful stir
> Unprofitable, and the fever of the world,
> Have hung upon the beatings of my heart—
> How oft, in spirit, have I turned to thee,
> O sylvan Wye! thou wanderer through the woods,
> How often has my spirit turned to thee!"

* There is a monkish legend attached to the chapel within the castle: it is said to have been erected by Longinus, a Jew,—the soldier who pierced the side of Christ, and who was condemned to visit Britain and build a Christian edifice there; this command he obeyed, selecting this pleasant spot on the Wye to do architectural penance. "Nevertheless," remarks a quaint old commentator, "he must have had a fine Gothic taste;" and certain it is that the "sanctity" thus obtained for his chapel brought many an offering into the holy hands of the priests.

THE

NATIONAL FLAGS OF ENGLAND:

THEIR HISTORY AND ASSOCIATIONS.

WITH A GLANCE AT THE FLAGS OF OTHER NATIONS.

BY CHARLES BOUTELL, M.A.,

AUTHOR OF A "MANUAL OF BRITISH ARCHÆOLOGY," "CHRISTIAN MONUMENTS IN ENGLAND AND WALES," "MONUMENTAL BRASSES AND SLABS," ETC., ETC.

PART VII.—THE ROYAL BANNERS OF ENGLAND.

THE ROYAL BANNER of England has always borne the arms of the reigning sovereign. When displayed in war, this banner would always be regarded as the ensign-in-chief of the entire army, and wherever it might appear, it would invariably be considered to denote that the sovereign was present in person.

After the Conquest, William I. is said to have assumed the *two golden lions* of his Norman duchy as the arms of his kingdom of England. The two lions are considered to have been borne by his successors, until the accession of Henry II., in 1154, who is supposed to have added the *one lion* of Aquitaine (in right of his queen, Alianore of Aquitaine) to his own paternal and royal ensign. Since the time of Henry II. the three golden lions upon a ground of red have certainly continued to be the *royal and national arms of England*. Accordingly, in the Roll of Caerlaverock, the scarlet banner of Edward I. is described as having "three lions, courant, of fine gold, sette on" (52).

(52.)

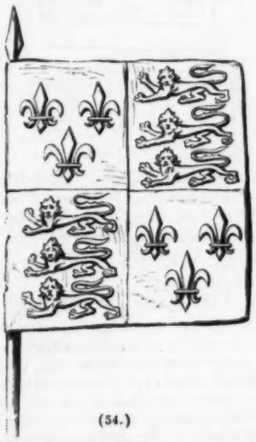
In the year 1343, the fifteenth of Edward III., in consequence of the claim advanced by that monarch to the throne of France, the royal arms of the French kings were introduced into the English shield and banner, and *quartered* with the three lions, precedence being given in this heraldic arrangement to the fleur-de-lys, which then were *semée* over the field. Froissart supplies us with repeated examples of the royal banner of Edward III. thus emblazoned with *France and England quarterly*. It is represented in example (46).

The same banner was borne by Richard II. This prince, however, added to his armorial ensigns the arms attributed to Edward the Confessor (38), *impaling* them with the quartered shield of Edward III., and assigning to them the dexter side of his own shield. Banners of Richard II., accordingly, appear charged with these impaled as well as quartered insignia. The brass of Sir Symon de Felbrigge, K.G., I have noticed already; here I must again refer to it, as exhibiting the most valuable original example of that banner of Richard II., which I have been describing (53). The brass comprises two full-length figures, those of the knight and his lady, who had been a maid of honour to the Queen, Anne of Bohemia, with a rich canopy and various heraldic accessories. But very few examples of brasses have been observed into which banners have been introduced: there is a very singular fragment of such a brass, of the fourteenth century, at Ashford, in Kent; another, to Sir Hugh and Lady Halsham, A.D. 1441, is preserved in the church at West Grinstead, in Sussex; and at Dennington, in Suffolk, there lies, on a low tomb, a despoiled slab, which once bore a small effigy in brass, with four banners of comparatively large dimensions.

(53.)

Part of the brass to Sir Symon de Felbrigge, K.G., with the banner of Richard II.

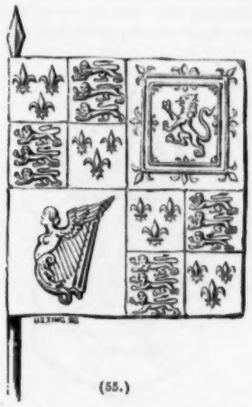
Henry IV. bore the same banner as his grandfather, Edward III.; but before his accession, and during the lifetime of his father, Henry Bolingbroke bore on his banner the three lions of England, *differenced with a label of France*. Henry V. retained the quartered banner, reducing, however, the number of the fleurs-de-lys to three, in each of the first and fourth quarters; this same banner (54) was retained by all the succeeding sovereigns of England, until the accession of James I. Edward IV.,



(54.)

indeed, followed the example of Richard II., and sometimes displayed a quartered banner, charged in its second and third quarters with France and England quarterly, and having the arms of the Confessor (38) in the first and fourth quarters. Queen Mary, also, after her marriage with Philip of Spain, impaled the arms of England with those of her husband.

When James I. ascended the English throne, the arms of both Scotland and Ireland were incorporated into the royal banner of Great Britain. The arrangement then adopted involved the complicated process of double quartering; thus, France and England quarterly occupied the first and fourth "grand quarters" of the new banner (55), and the composition was completed by the second and third grand quarters being severally charged with the ancient arms of Scotland and the golden harp of Ireland with it strings of silver. This same banner continued in use until the crown of these realms passed to William III., A.D. 1689, when he added his paternal arms of Nassau (56), placing them in a shield *in pretence* upon the English banner. In the year 1701 the Nassau arms were removed by Queen Anne, and the banner of the Stuarts was restored until the legislative union with Scotland, A.D. 1707. Another change in the royal banner then took place: in the first and second quarters the three lions of England appeared *impaled* with the coat of Scotland; the three fleurs-de-lys occu-



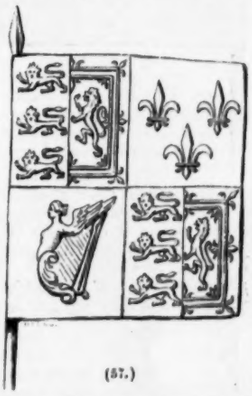
(55.)

pied the second quarter, and the arms of Ireland remained in the third (57). Thus, for the first time since Edward III. quartered the arms of France and England, the lions and the fleurs-de-lys appeared

(56.)

under completely different conditions of heraldic arrangement.

The succession of the House of Hanover once more affected the quarterings of the royal banner



(57.)

of England. By this change the arms of Hanover were placed in the fourth quarter of the composition, and the first, second, and third quarters remained unaltered, as in (57). It will be apparent that thus only half of one quarter of the royal banner of England was assigned to the lions of England. The banner thus emblazoned continued in use until January 1st, 1801, the forty-first of George III., when the quarterings first assumed the character with which we are now familiar. The fleurs-de-lys were on this occasion finally removed from the royal banner of England. The English lions occupied the first and fourth quarters of the new banner, and the arms of Scotland and Ireland appeared in the second and third quarters; over all, in the centre of the banner, were the armorial insignia of Hanover. This banner was retained by George IV. and William IV. The arms of Hanover in themselves form a somewhat complex group of devices. As will be seen from (58), this composition consists of *Brunswick* (two golden lions upon a field of red),

impaling *Lunenburg* (a blue lion rampant on a field of gold, which is also *semée* with blue hearts), and having, in the base of the group, *Saxony* (a white horse upon a red ground); over all is a small red shield, charged with the crown of Charlemagne, and above there is an imperial crown.

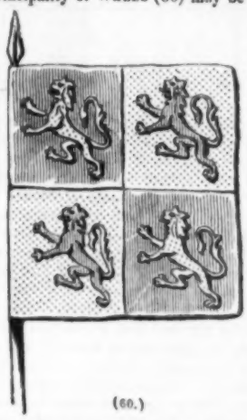
(58.)

On the happy accession of Her Majesty the Queen, the arms of Hanover were removed from the royal banner of England, which accordingly assumed the aspect of (59). Long may this banner wave over our heads in peaceful happiness! I know no change which any Englishman worthy of that

(59.)

name would for a moment think of admitting in its blazonry,—unless, indeed, the lions of England should yield the fourth quarter of the banner to some new device, that might symbolize the great *colonial empire of our sovereign*.

With the royal banners of England, the banner of the Principality of WALES (60) may be very con-



(60.)

sistently associated. It is quarterly of red and gold, having in each quarter a lion rampant,—gold lions in the red quarters, and red lions in the gold quarters.

The royal banner of SCOTLAND, also, (61) now in such auspicious union with the lions of England, claims a distinct notice. It is a banner of cloth-of-gold, upon which is emblazoned a lion rampant, within a double border (called by heralds a *tressure*) enriched with fleurs-de-lys, all of them red:—thus, when he refers to the royal banner of his country, Sir Walter Scott says, that it

> "Gave to view the dazzling field,
> Where, in proud Scotland's royal shield,
> The ruddy lion ramp'd in gold."

Upon her signet-ring, Mary, Queen of Scots, bore the royal arms with the supporters, helm, crest, motto, and collar; above the supporters also there appear two banners—the royal banner of Scotland (61) to the right, and to the left the banner of St. Andrew (35). Both banners are fringed; and it is remarkable that the white saltire of St. Andrew is placed upon a ground *barry*, instead of blue. This may be another instance of the substitution of the royal colours, instead of the proper heraldic tincture, in the field of a banner, as we have seen to have been done in the instance of the "St. George" of England by Henry VIII. (50); the barry ground of Queen Mary's "St. Andrew," accordingly, may have been gold and blue. The "St. Andrew," I may add, is found to have been sometimes *green*,

(61.)

charged with a silver saltire. Mary Stuart placed the same two banners upon her great seal, that she bore on her signet-ring. Her son, our James I., introduced the same accessories into the great seal of the United Kingdom.

PART VIII.—THE STANDARD.

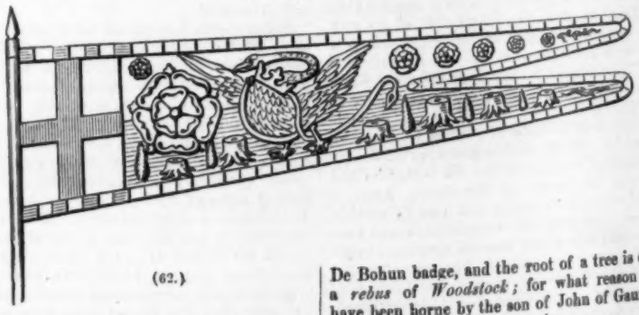
As the BANNER was larger than the PENNON, so the STANDARD was larger than either; and it also varied in size according to the rank of the owner. The standard was always of considerable length, but not of a great proportionate depth; it tapered towards the extremity, where it was either pointed or swallow-tailed. In England standards, except when they bore royal devices, or were displayed by royal personages, *always had the cross of St. George at the head* (or, next the staff); then came the *crest*, or most favoured *device* of the owner; to which, in its turn, there commonly succeeded the *motto*; or, instead of the motto, some other devices were introduced and repeated along the length of the standard. It is to be observed, that standards never bore the coat-of-arms alone, and very rarely in combination with other insignia; they thus are expressly distinguished from banners. These standards may be regarded as decorative accessories of mediæval armies, of tournaments, and military pageants. They might be displayed amongst the followers of a knight, who himself bore a pennon, and was not entitled to bear a banner, as well as in the ranks of princes, barons, and bannerets. Their number, however, was regulated by the numbers of the soldiers, as their size was (in some degree, at least) determined by the rank of their commander. When the ground of a standard was of two colours, the division was made longitudinally.

Standards were also displayed at sea, as well as on land; and they were evidently in high favour with those persons whose authority had any influence afloat.

The illuminator of Froissart has depicted two splendid royal standards of that magnificent prince, Edward III. One of them, next to the staff, is charged with the royal arms, France and England, quarterly; the upper part of the rest of the standard is red, and has upon it a series of lions of England, and the lower part, which is blue, is *semée de lys*. The other standard was displayed, by the side of the royal banner, by Philippa, the intrepid queen of Edward III., at the battle of Neville's Cross, fought October 17, 1346, when she defeated David II., King of Scotland, and took him prisoner: this standard is white, and it is charged with the figure of St. George on his war-horse, thrusting down the dragon. In the illumination, the staves of both the royal banner and standard are painted of the *Plantagenet livery colours*—white and red.

In a MS. life of Richard Beauchamp, Earl of Warwick (British Museum, Cotton. MSS., Julius E. 4), written and illuminated by John Rouse, the hermit of Guy's Cliff (no mean artist in his day), in the second half of the fourteenth century, a standard of immense size is represented more than once, and it appears in scenes both on land and at sea. This standard is charged with the cross of St. George next to the staff, or mast; next follows the well-known cognizance of the house of Warwick, the "bear and ragged staff," and then the "ragged staff" is repeated again and again. The ship, which carries one of these standards, is an early example of the adoption of marine artillery. Her mainsail is emblazoned with the arms of the renowned baron to whom the vessel belonged; and the top-castle of the main-mast, from which this proud standard floats, is adorned with his favourite device.

A standard of Henry Bolingbroke, afterwards Henry IV. (Harleian MS., 4632), is a peculiarly characteristic example of this variety of mediæval flags (62); the ground is white and red, within a border (probably of fringe) of the same colours. Next to the St. George's cross is a large "red rose" of Lancaster; then there is a white swan, with coronet-collar and chain of gold, the device of the De Bohuns as Earls of Essex, and adopted by Henry of Lancaster after his marriage (A.D. 1380) with Mary, the younger of the two sisters, co-heiresses of the last Humphrey de Bohun; a series of small red roses fill the rest of the upper division of the standard, and upon the lower division are two very singular devices, which are supposed to be Lancastrian—a fox's tail, or brush, and the root of a tree. The fox's brush is said to have been a

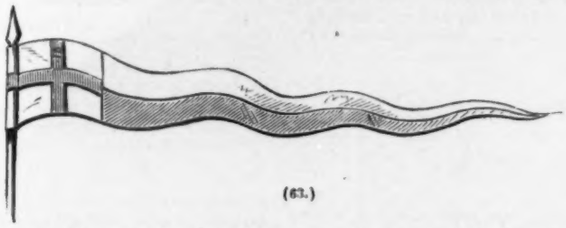


(62.)

De Bohun badge, and the root of a tree is certainly a *rebus* of *Woodstock*; for what reason it may have been borne by the son of John of Gaunt is not by any means easy to determine.

Besides his royal banner, several standards of Henry VIII. are displayed in the picture repre-

senting the embarkation of that monarch for France, to which I have already referred. These standards are composed of the Tudor colours, white and

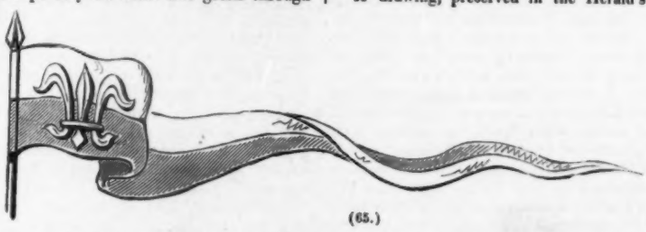


(63.)

green. A boat, under the stern of the king's ship, carries four standards, two near each end, and all of them with the cross of St. George (63). Three

(64.)

other varieties of the Tudor standard are carried in other boats that are in immediate attendance upon the royal ship: they are white and green throughout their length, and quite plain, with the exception that near the staff they are severally charged with a *portcullis* (64), a *rose*, and a *fleur-de-lys* (65).



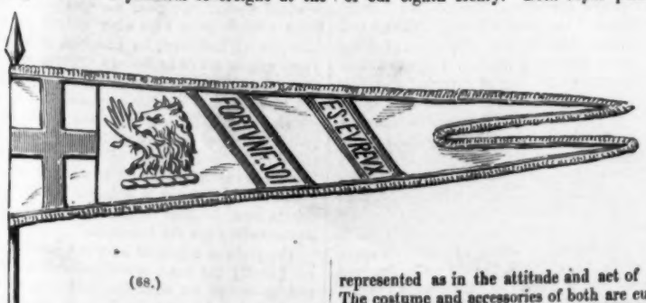
(65.)

(67.)

In the companion picture, of which the subject is the meeting of the two youthful sovereigns at the actual "Field of the Cloth of Gold," it is remarkable that no banners, standards, or flags of any kind, are represented. The "Bataile of Spurs, anno 1513," forms the subject of a third picture of this series; I have introduced from it a short swallow-tailed standard of St. George, which is carried side by side with a flag composed of cloth of gold (66), and another standard of similar form, which reverses the colours of the "St. George," the cross being white upon a red ground (67).

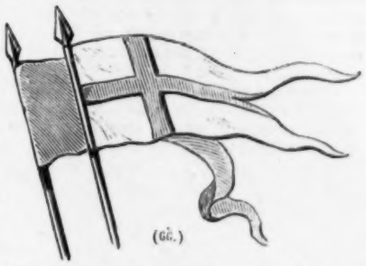
A drawing, preserved in the Herald's College, has supplied me with another characteristic example of a standard, which was granted by Henry VIII. to Sir Henry Long, of Draycot, in commemoration of a gallant charge made by him at the battle of Therouenne, in Picardy. The body of this standard is blue, with the cross of St. George at the head; the crest is a white lion's head, holding in its mouth a bloodstained and rent gauntlet; the motto and fringe are of gold (68).

It will be sufficient for me to refer to one other standard as a specimen of its class of flags. Besides those that I have mentioned, there were two other historical pictures of singular interest in the collection at Hampton Court, which were sent, by command of the Queen, to the Manchester "Art-Treasures Exhibition," and from thence they have journeyed still further northward to the Royal Palace of Holyrood, where it is Her Majesty's pleasure that they should remain. They are full-length portraits, by Jan de Mabuse, of James IV., of Scotland,—the gay and gallant James, who fell at Flodden,—and his queen, Margaret Tudor, sister of our eighth Henry. Both royal personages are



(68.)

represented as in the attitude and act of devotion. The costume and accessories of both are curious and interesting in the highest degree. Behind them appear figures of the patron saints of Scotland and England—the figure of St. Andrew behind the Stuart prince, while behind the English princess who had been espoused by Scotland's king, in complete armour, stands St. George; he holds a mighty lance, from which there waves a no less mighty standard. Next to the shaft of his weapon this standard bears the red cross of the saintly warrior; and beyond, upon its ample fringed folds of white and green (for the good saint has condescended to adopt the Tudor colours), in golden characters of antique form is written the precatory ejaculation, IHV : MARIA.



(66.)

The standards of the middle ages may be considered to have been superseded by the ensigns of modern times.

Part IX.—The First Union-Jack.

It has been already stated that the banners of several sainted personages famous in English story were borne in mediæval times in the armies of England, with the red-cross banner of St. George, and with the royal banner charged with the arms of the sovereign. In process of time, the other saintly ensigns ceased to be used, and the banners of St. George and of the sovereign were displayed together without any other attendant flag. The banner bearing the royal arms of the reigning sovereign was always distinguished from the red-cross banner of St. George in this very remarkable respect—that it was invariably held to be *the special personal cognizance of the sovereign;* while the St. George was regarded as *the national flag of the country*—the symbol of our island nationality. This distinction still obtains. What we now call the "Royal Standard" (59), but which in reality is and ought to be called the "Royal Banner," bears the royal arms of Her Majesty, Victoria, the Queen. It is Her Majesty's own ensign, and it is displayed wherever the Queen is present in person. It is also the present custom to hoist the royal banner in honour of the presence of any member of the royal family: but, in strict propriety, on such occasions the royal ensign ought to be *differenced*, to denote with precision the royal personage present, and to preserve a becoming distinction between the sovereign and every other individual whatsoever. The armorial insignia emblazoned upon Her Majesty's royal banner are also the arms of England, as well as of the Queen of England. But the distinctive banner of England is still the red cross of St. George. England, however, now has no distinct nationality apart from the fair realms of Scotland and Ireland. The three now form the one imperial realm of Great Britain and Ireland. And, when we now speak of "England" (unless we specially signify that the term is used with a distinctive and exceptional signification), we imply the *United British Empire*. The *national* banner or ensign is, accordingly, the banner or ensign of the *union*, and we call it the *union flag*, or *union-jack*. And this, with the royal banner, and with certain other flags, for the most part compounds or modifications of the royal banner and of the union-jack, we now designate the "national flags of England."

About three years after King James I. had ascended the throne of the two kingdoms of England and Scotland, and so had become the first sovereign of Great Britain, the banner of St. Andrew of Scotland (70) was *united* with that of St. George (69) by virtue of a royal ordinance, which was set forth in the words following:—

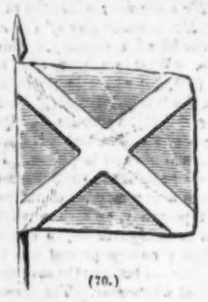
"Whereas some difference hath arisen between our subjects of South and North Britain, travelling by seas, about the bearing of their flags; for the avoiding of all such contentions hereafter, we have, with the advice of our Council, ordered that from henceforth all our subjects of this Isle and Kingdom

of Great Britain, and the members thereof, shall bear in their main-mast the red cross, commonly called the St. George's cross, and the white cross, commonly called St. Andrew's cross, *joined together*, according to a form made by our heralds, and sent by us to our Admiral, to be published to our said subjects: and, in their fore-top, our subjects of South Britain shall wear the red cross only, as they were wont; and our subjects of North Britain in their fore-top the white cross only, as they were accustomed. Wherefore, we will and command all our subjects to be conformable and obedient to this our order, that from henceforth they do not use or bear their flags in any other sort, as they will answer the contrary at their peril. Given, &c. &c., 12th of April, 4th of James I., A.D. 1606."

The ancient rivalry would thus be no longer displayed in conflicting struggles to obtain a precedence and pre-eminence for the two banners of St. George and St. Andrew, but the *two in union* would float from the main of every British ship, while at the

(69.)

fore each vessel would carry, as in time past, one of the distinctive ensigns of the two realms of the United Kingdom. The "Union-Jack," accordingly, under its first aspect, was a combination of the two



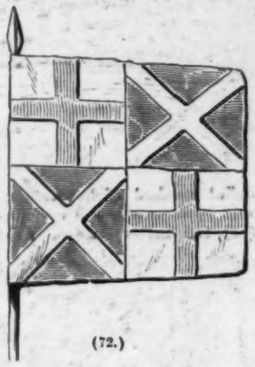
(70.)

crosses of St. George (69) and St. Andrew (70), in the manner shown at (71). This flag is constantly introduced into the pictures of Vandervelde, Heywood, and other marine painters, who flourished after

(71.)

the ordinance of James I. It may be seen in many pictures at Hampton Court and Greenwich Hospital. By a royal proclamation, dated July 28, 1707, pursuant to the authority which was vested in the crown by the "Act of Union;" this flag was declared to be the "*ensigns armorial of the United Kingdom of Great Britain*."

The true heraldic principle for arranging the two banners in combination (*heraldicé*, "marshalling them"), would have led to the *quartering* the two



(72.)

crosses, as in (72), precisely in the same manner that the lilies of France were quartered with the lions of England, in the royal banners (46, 54, 55), and as the armorial insignia of the three realms of England, Scotland, and Ireland are at the present time quartered in the royal banner (59) of Her Majesty the Queen. The heralds of King James, however, entered upon their task without any intention of being guided or influenced by heraldic precedent. They made a new flag, and they made it after a new fashion, the laws and traditions of heraldry notwithstanding. Instead of quartering the two crosses, therefore, they *engrafted* one cross upon the other. The result was a thoroughly united flag, and one that was at once intelligible and expressive. The imperfection of this flag consisted in the red cross of St. George having only a narrow border of white, instead of its own white field. The narrow white border (called by the heralds a "fimbriation"), while apparently introduced in order to intervene between the red cross and the blue ground of the new flag, in reality produced a direct violation of the heraldic law that "metal should not rest upon metal." The new flag may be considered to have been constructed after the following manner:—first, upon the blue field or ground of St. Andrew, the white saltire of the Scottish saint was placed; then, over this, the white fimbriation; and finally, over all, the red cross of St. George. Such was the "first union-jack," and such the mode of its construction. Perhaps a quartered flag, like (72), might have been more correct as an heraldic composition; but there are memories and associations inseparable from the flag of King James (71), which forbid us for an instant to entertain a desire to substitute for it any other ensign.

The term "union-jack" is one which is partly of obvious signification, and in part somewhat perplexing. The "union" between England and Scotland, to which the flag owed its origin, evidently supplied the first half of the compound title borne by the flag itself. But the expression "jack" involves some difficulty. Several solutions of this difficulty have been submitted, but, with a single exception only, they are by far too subtle to be considered satisfactory. A learned and judicious antiquary has recorded it as his opinion, that the flag of the union received the title of "union-jack" from the circumstance of the union between England and Scotland having taken place in the reign of King James, by whose command the new flag was introduced. The name of the king in French, "*Jaques*," would have been certainly used in heraldic documents: the union flag of King "Jaques" would very naturally be called, after the name of its royal author, *Jaques' union*, or UNION *Jaques*, and so, by a simple process, we arrive at UNION-JACK. This suggestion of the late Sir Harris Nicholas may be accepted, I think, without any hesitation.

The term "jack" having once been recognised as the title of *a* flag, it is easy enough to trace its application to *several* flags. Thus, the old white flag with the red cross is now called the "St. George's jack;" and English seamen are in the habit of designating the national ensigns of other countries as the "jacks" of France, Russia, &c.

THE ROYAL PICTURES.

CHILDHOOD.

Greuze, Painter. A. J. Annedouche, Engraver.
Size of the Picture 1 ft. 6½ in. by 1 ft. 4 in.

WERE we asked to point out a notable example of the baneful influence exercised upon the genius of an artist by the social state of the people to whom he belonged, and among whom he laboured, we should unhesitatingly mention the name of Jean Baptiste Greuze, who was born at Tournus, in France, in 1726, and died at Paris in 1805—a period in the history of the country signally characterized by its moral corruptions. Had he chanced to have been born in Italy when sacred and legendary art found almost unlimited patronage, he might have rivalled Guido or Carlo Dolce in their representations of female saints and martyrs; in the long calendar of the Roman Church Greuze would have found a wide field for his glowing and luxuriant colouring, and his vivid imagination; provided, that is, he kept these qualities in proper subjection to ecclesiastical canons and the consciences of orthodox churchmen.

Greuze lived the greater part of his life in Paris; and all who have read French history know what Paris was during the last century: the licentiousness of the French Court during the reigns of Louis XV. and his successors, was an example the subjects of these monarchs were not slow to follow, and it yielded only to the still more brutal and degrading freedom of the revolutionists and republicans. Greuze had almost outlived his years of labour before the red flag of the latter was unfurled; but the influence of the former is too manifest in the pictures to which allusion has been made, to be doubted. Art, instead of being the handmaid of "things lovely and of good report," becomes here the aider and abettor of that which tends to debase human nature.

It must not, however, be inferred from these remarks that Greuze's works are invariably of such a character; many of his *genre* pictures are unexceptional in subject and expression: the most important of these are,—"A Father reading the Bible to his Family," "The Paralytic Father," "The Unnatural Father," "The Good Mother" "The Village Bride," "The Broken Pitcher," "The Little Girl and her Dog," "The Blind Man cheated," "L'Enfant au Capucin," "Le Gateau des Rois," "La Dame de Charité," "La Bonne Education," "La Paix du Menage," "La Prière à l'Amour," "Le Fils Puni," "La Fille Honteuse," &c. &c.,—all of which have been engraved, and by the best engravers of France. There are six of his best pictures in the Louvre: namely, "The Broken Pitcher," a pair entitled respectively, "The Departure," and "The Return" (of the Prodigal), "The Village Bride," and two portraits, one being of himself. "The Village Bride" was purchased for the Louvre collection at the cost of £665; the Marquis de Menars, to whom it previously belonged, paid £360 for it. Greuze was never a member of the French Academy; he was for a long time on the list of Associates, but being placed in the class of *genre* painters when elected to the higher grade, he considered it an indignity, and retired altogether from the Academy.

The pictures of this artist are by no means numerous in this country; but copies of the heads of female and children painted by him are frequently to be met with, and are sought after as presumed original works. Original pictures in his best style fetch a high price here when offered for sale: the Marquis of Hertford, for example, gave five or six years ago, at a sale by Messrs. Christie and Manson, as much as £600—we are not quite sure that it was not £800—for a life-size head and bust of a young female: and yet Greuze cannot rank as a great painter, even of those subjects in which he most excelled: his delineations of character are clever, though exaggerated, a fault in which French artists, generally, are too apt to indulge. Only one historical picture by him is known to exist, "Severus reprimanding his son Caracalla."

The picture engraved here is a good specimen of his pencil; the head is well modelled, the expression animated yet child-like, and it is painted with great care and freedom. It is in the collection at Buckingham Palace.

CHILDHOOD.

FROM THE PICTURE IN THE ROYAL COLLECTION

THE WINTER EXHIBITION.

This exhibition, held at 120, Pall Mall, although but yet young, has already, in its youth, risen into popularity. As a collection of professed sketches, it was at once interesting, as showing crude ideas, out of which magnificent works of Art have grown. But we predicted, after the first season, that it would not remain an exhibition of sketches, and now it comes forth with a catalogue of works as scrupulously elaborated as if in emulation of ultra-Pre-Raffaellism. From the beginning, the pictures sent hither have been small, and, by a general understanding, they continue small; and many of them are worked into gems by skill and felicity of manipulation. We never look for religious Art as a feature in any of our exhibitions; and yet, in truth, there is more of this than of legitimate history; and less here than anywhere do we expect either, seeing that it is a magazine of essays as brilliant as may be consistent with brevity. To these good works are of course appended good names: we have, therefore, Maclise, Stanfield, Ward, Roberts, Poole, Phillip, Millais, W. H. Hunt, &c. Maclise's subject is 'Lear and Cordelia,' and the particular passage may be that in the third scene of the fifth act, wherein Lear says—

"Have I caught thee?
He that parts us shall bring a brand from heaven," &c.,

as holding his daughter to his bosom. The picture is not so highly worked as are Maclise's productions generally, and thus the lines are less absolute; it seems to have been quickly finished, but is nevertheless a masterly composition.

In Phillip's picture (No. 126), 'A thing of beauty is a joy for ever,' we again salute the Spanish girl whose acquaintance we have already made: she is *piquante*, and pronounces from her eyes the Spanish motto, "Love is all in all," that stands appended to the title. 'A Girl standing at a Well,' and 'A Girl going to the Spring' (Nos. 127 and 128), are contributed by P. F. Poole—small studies, the figures standing out, and sparkling with that effulgence that is eminently a property of the compositions of the painter. 'A Pastoral,' by C. Rossiter, presents a group of children in a sunny field, with a sprinkling of sheep, somewhere about Hampstead: one of them, the Tityrus of the party, plays a tin whistle. They are crisp in execution, and effective in colour. No. 136, 'Dancing Lesson,' and the two following numbers, by F. Smallfield, show their author at once to be an accomplished painter, exercising the still safer part of a yet earnest student. By Rebecca Solomon there are two works, entitled, 'Reading for Pluck,' and 'Reading for Honours,' in the latter of which we see a gownsman, who conducts his reading upon the principle that the proper study of mankind is woman: both are spirited pictures.

'Boswell's Introduction to the Literary Club' (No. 45), Eyre Crowe, is a careful work, but the effect of the whole is embarrassed by the necessity of preserving fully-lighted portraits of the persons introduced. The resemblances are not happy: at least, the heads of Goldsmith and of Johnson are not those that we are accustomed to hail across Wardour Street; nor is that of Reynolds like the portrait in the doctor's gown, before which we always stand uncovered.

'The Anxious Look-out' (No. 58), Thomas Faed, is a fisherman's wife, standing with her ready creel on the sea-shore. The sky is dark and lowering, so as to give point to the title. The figure is as palpable a presence as anything Mr. Faed has ever done. 'The Little Cardinal' (No. 62), is a small portrait of a child, wearing a red cape, and enthroned in a stately chair—a study of commanding power; and (No. 63) 'The May Garland,' a little girl with a plaited coronal of flowers, is similarly qualified: both are by W. Gale. 'Waiting for the Return of the Herring Boats,' a water-colour drawing by Miss Margaret Gillies, presents a study that may be recognised as after a Newhaven fish-girl. When Miss Gillies condescends to subject-matter of this class, the nature is as true, as that high sentiment, which she usually paints, is penetrating. 'The School-girl's Hymn,' by W. H. Hunt (No. 97), sustains the line of practice that Mr. Hunt has hitherto professed: although the subject is commonplace, its source is remote. The lines quoted are lightsome and cheerful, but this feeling does not appear in the study. 'Meditation,' J. E. Millais, A.R.A., is a small female head, all but in profile, with a complexion uniformly red—a rule of colour much affected by the school to which Mr. Millais belongs, although unexemplified by fact. A *lusus naturæ* may supply a *lusus artis*—a curious but not a beautiful picture. By Simeon Solomon, 'David playing before Saul' (No. 146), is a careful composition. Mrs. E. M. Ward contributes (No. 158) 'Bed-time,' a work that we have already spoken of, last season; and "Morning,' and 'Home Thoughts' (Nos. 156 and 157), E. M. Ward, R.A., appeared in the Royal Academy last season. 'Il Giuco de Passatella—Osteria Romana in Trastevere,' by Brandon, a dark composition, showing a company of gambling Trasteverini, is a work of some classic taste—an artist's rather than an amateur's picture. 'Una Madriloua' (No. 27), P. H. Calderon, is a study of a girl's head, natural and forcible. 'Cordelia' (No. 98), Alexander Johnstone, is a half-length figure in a light blue robe. She is represented as turning aside from the wrath of her father, immediately after her disinheritance:—

"What shall Cordelia do? Love, and be silent."

It is a conception of much sweetness. The light is managed with admirable effect. 'A Turkish Lady,' and 'A Portrait,' by J. H. S. Mann, are highly successful in that luminous, life-like warmth that distinguishes all the works of this artist. 'Except the Lord keep the city, the watchman waketh but in vain' (No. 120), H. S. Marks, is remarkable for beautiful quality.

There are by C. Stanfield, R.A., two pictures, small, but unusually full of felicitous allusion: they are Nos. 146 and 147, 'The Goodwin Sands,' and 'The Land's End,' the former an especially melancholy tale of a forsaken wreck on a patch of the traitorous Goodwin. 'Richmond, Yorkshire,' George Stanfield, has more local reality than we have ever seen in any view of the place. Roberts's two pictures, 'The Remains of the Temple of Pallas and Minerva, at Rome' (No. 129), and 'Remains of the Temple of Mars Ultor, at Rome' (No. 30), are both small pictures, treated with so resolute a denial as to light and colour, that they already look old pictures, and as grave as any Poussin. G. E. Hering contributes a pretty triad of small pictures in one frame, entitled 'Mountain, Lake, and Waterfall,' three short chapters of Italian romance. There are many other works that merit description, but we can only give a few of the names of the artists, as E. W. Cooke, A.R.A., E. Hayes, A.R.H.A., F. W. Hulme, F. W. Keyl, A. J. Lewis, J. W. Oakes, Henry Wallis, W. C. Thomas, H. C. Whaite, J. T. Willmore, A. W. Williams, &c. &c.

Under the same roof, but on an upper floor, there is a "Collection of one hundred drawings from Pictures in the Private Collections of the Queen," made by permission of her Majesty and his Royal Highness the Prince Consort. According to the express command of the Queen, all the drawings are in water-colour, in some instances by the authors of the original pictures, in others they have been touched upon by the artists; and in each case the permission was limited to one copy, the whole having been made for publication in the "Royal Gallery of Art" and "The Art-Journal." Among these copies are certainly examples of water-colour art, which, as copies, will perhaps never be equalled, because a similar opportunity for making them may not again arise. Many of these copies have been painted at Osborne, selected from the collections of modern Art; and numerous gems have been gathered from the collections at Buckingham Palace, where are distributed the Dutch and Flemish collections, pre-eminent in the estimation of George IV.; and those at Windsor, of various schools and times. A few of the most memorable of the productions of our own schools are—'The Wolf and the Lamb,' Mulready; 'Ischia,' Stanfield; 'The Marmozettes,' Sir E. Landseer; 'Midas,' Maclise; and 'Gil Blas,' by the same; 'The Opening of London Bridge,' Stanfield; 'Entrance of George IV. into Holyrood,' Wilkie; 'The Fountain at Madrid,' Roberts; 'The Seraglio,' Danby; and others by the best painters of all times, among whom we find Quentin Matsys, Vandyke, Rubens, Guido, Claude, Cuyp, Vandervelde, &c.; and of these masters the works that have been engraved are among the best.

MINOR TOPICS OF THE MONTH.

Asylum for the Orphans of Artists.—Mr. S. C. Hall has issued the following circular, addressed to artists, patrons of Art, those who love Art, and those who—benevolent in all things, and beneficent in many—readily accord aid, where it can achieve good, and lessen suffering. Mr. Hall's object is to ascertain to what extent assistance in promoting this project may be hoped for. If he receive replies—approving, and tendering support—sufficient to justify procedure, he will endeavour, by God's help and blessing, to form and establish such an Institution as that referred to. If his application be not adequately responded to, he will leave the work to be performed by some more happy advocate and more fortunate labourer. It will, for the present, suffice to say, that the proposed Institution is for the orphans (loss of the father constituting an orphan) of Painters, Sculptors, Architects, and Engravers; and that it will be a guiding principle of the Institution to bear in mind, they are the children of gentlemen, to be lodged, boarded, clothed, and educated, and launched on the voyage of life.

4, Lancaster Place, Waterloo Bridge,
October 23th.

May I presume to ask you to consider this project.

While nearly all professions and occupations have instituted Asylums, in which the orphans of their members may be sustained, instructed, and prepared for the battle of life, the Profession that especially requires such aid has no institution of the kind.

Artists are very rarely in a position to make provision for the future of their children, when death deprives them of a guide and protector: so many sad cases of destitution have come under my notice, that I earnestly desire to see another added to the many benevolent Institutions of the Metropolis, and respectfully ask your assistance to found an Asylum for the orphan children of Artists.

If the result of this preliminary application be such as to justify further proceedings, I will devote time and energies to accomplish the object; and, by God's help and blessing, we may thus establish one of the most valuable—as it is, undoubtedly, one of the most needed—Institutions of the Kingdom.

If you will do me the honour to reply to this letter, you will greatly encourage me to take the steps that are requisite, and permit me again to communicate with you.

Your faithful servant,
S. C. HALL.

Sir,—If an asylum for the Orphans of Artists be formed to my satisfaction, under circumstances of which I approve, and under such auspices as I believe will ensure its success, I am willing to present the sum of to such institution, or to contribute annually the sum of to its support.

To S. C. Hall, Esq., F.S.A.,
Art-Journal Office,
4, Lancaster Place, London.

It will thus be seen, that all Mr. Hall requires is a *pledge of assistance* in the event of arrangements being satisfactory, a competent committee formed, with reasonable assurance of a successful issue. It will be for those who read this statement, to give, or to withhold, such encouragement as may induce the labour that is necessary for the establishment of an Asylum for the Orphans of Artists. When the experiment has been fully tried, the readers of the *Art-Journal* may look for a report of the result.

The Royal Academy.—The two associate-members elected to fill the vacancies created by the deaths of Mr. Leslie and Sir Robert Smirke, are Messrs. John Phillip and Sydney Smirke. The latter, an architect of no inconsiderable eminence, owes his election, no doubt, chiefly to his name: for we believe there is now, as there ought to be, a general indisposition to recruit the ranks of the Academy from a body that has a power to confer honours quite as valuable as those which "the forty" bestow. No one will question the right of Mr. Phillip to the distinction he has obtained. As an artist he holds a foremost place: in all other respects—as a gentleman, and a man of industry and of high integrity—he is an acquisition to the Academy. He is, however, though by no means a young man, one of the youngest of the associates: there are others—not many—who with equal claims, have waited longer for preferment. Surely, that system cannot be other than evil which keeps such men as Mr. Phillip knocking at the door for entrance until his head is bald or his hair is grey, and then admits him in preference to those who have been knocking yet longer. The Royal Academy will very soon have to elect another Academician and four "Associates;" for, almost at the very hour, on the evening of November 16th, when they were proceeding with the business of electing the new members, the oldest on

the list of academicians, the venerable James Ward, passed away from the scene of his long labours; and, on the 18th, Mr. F. Stone, A.R.A., died. We must postpone till next month any further notice of the deceased painters. The list of candidates for the Associateship is not encouraging.*

THE NATIONAL GALLERY.—From a statement which has recently appeared in the *Times*, it would appear that our national collection is to be enriched by the acquisition of two fine pictures by Ruysdael, from the gallery of Count Stolberg, a Hanoverian nobleman, which has lately been disposed of by auction. The sale attracted many competitors, among whom were Dr. Waagen, the director of the Berlin Museum, Sir C. Eastlake, and others. There was an animated contest for the two works in question—pictures of high repute—and they were eventually knocked down to Sir Charles, or an agent of his, for the sums of £1180, and £1060, respectively. The collection included 365 pictures: among them was a Correggio, which sold for £750, a large landscape by Ruysdael (not one of those already referred to), for £600, and a small work by Raffaelle, "of miniature-like character," as it is described, which was bought in by Count Stolberg, for about £1500.

THE ROYAL EXCHANGE.—Mr. Sang has completed the decoration of the Exchange in a taste similar to that of the former embellishments, but on the side walls not so redundantly. The design is made to coincide with the large and small arches which rise immediately under the ceiling, in harmony with which the walls are divided into large and small panels. The large panels are painted buff, and in the centres are groups of fruit and flowers. The small panels are blue, surmounted at the arch by a bearded mask. The roof of the covered space is coffered, on the divisions of which are classic running ornaments, and the panels, variously coloured, are enriched with florid designs, bearing at intervals the royal arms, those of the Prince of Wales, and certain of the city authorities, especially of the Drapers' Company, and of Sir Thomas Gresham, whose monogram appears everywhere in the compositions. The painting is free and sketchy, and, on the whole, satisfactory. The former designs were principally Renaissance, from the Vatican; the present have a like origin, but are not so exclusively Raffaellesque.

SOUTH KENSINGTON MUSEUM.—Not the least valuable of the present arrangements at the South Kensington Museum are those which provide for the free Public Exhibition of Collections of Work of Art, and other objects of interest and importance, that are *lent* for that purpose by their proprietors. The museum is exactly the place thus to form a connecting link between collectors and the public. By these means collectors have the satisfaction of extending the usefulness of their cabinets and galleries, and causing gratification, far more widely than they could otherwise accomplish; and the public are enabled to enjoy advantages which, without the facilities afforded by the museum, it would have been very difficult, if not impossible, to bring within their reach. At the present time the University of Oxford still keeps at South Kensington its extensive and most precious collection of original drawings by Raffaelle and Michael Angelo. With the Oxford drawings Mr. J. C. Robinson has associated a series of additional works, of the same class, by the same great masters, of the highest interest. In an adjoining saloon there now are placed eight large cases, filled with a splendid collection of the choicest majolica, and with various works of the utmost beauty, in ivory, glass, crystal, the precious metals, and bronze, the property of Mr. A. Barker. Near at hand are other cases filled with the various acquisitions of choice works of oriental art and art-manufacture, which Lord Elgin was enabled to secure during his recent diplomatic mission to China and Japan. These collections ought to be seen and studied carefully by all who are practically interested in the advance of Art-manufactures amongst ourselves; and they also will be found particularly instructive to every student of the history of the Eastern races of our species. In one case is a group, unrivalled we believe in England, of the delicate egg-shell porcelain of Japan, with its characteristic figure-painting, its rich gilding, and glowing colours. So thin and film-like are some of the pieces that they are almost transparent, and seem too fragile to endure a touch. Textile fabrics of the most gorgeous richness occupy other cases. Cabinets, arms, screens, carvings, weapons, personal ornaments, imitations of European objects, such as clocks and spectacles, and a cut glass tumbler, with many other productions, are grouped in a still larger case. The skill, precision, and effectiveness with which every object has been executed, and the *evident aim at manufacturing perfection* which characterises them all, cannot fail to convey an important lesson. We never remember to have seen before either such admirable carvings in *jade* and *steatite*, or lacquered objects of such high order as works of Art. Another case from Japan claims particular attention, from the circumstance that its contents consist entirely of *illustrated Japanese books*. Of the literature of these remarkable productions we are constrained to be silent: but the beauty of the writing, and the artistic and evidently appropriate character of the illustrations, can be read, and understood, and appreciated without a knowledge of a single character in the alphabet of Japan. We hope to learn that these illustrated books will be photographed, together with the various objects of Art-manufacture which surround them. The arrangements for exhibiting the English pictures are now completed: the rooms will be opened to the public ere our Journal is in the hands of our subscribers.

THE BRITISH INSTITUTION.—The works that were left this season for copying were "Contemplation," Reynolds; the charming "Miss Linley," Gainsborough; "Portrait of a Lady," and "Portrait of a Gentleman," F. Hals; "A Girl Feeding Pigs," Gainsborough; "Virgin and Child," Vandyke; "Mrs. Gainsborough," and "Miss Gainsborough," Gainsborough; "A Lady," Romney; "Landscape," Poussin; "An Old Man," Rembrandt; "River View," Van Goyen; "Lord Sackville," "Mr. and Mrs. Hallett," and "Family Group," Gainsborough; "Landscape," De Koning; "Landscape," Poussin; "Abraham's Sacrifice," Spagnoletto; "Angel releasing St. Peter from Prison," Hilton: a selection presenting a variety whence to choose. The favourites, however, were Reynolds's "Contemplation," and some of Gainsborough's portraits. To artists the Rembrandt is a tempting study, but the peculiar texture and the rare ugliness of the head are very difficult to imitate. The copies were numerous, and some very successful.

BUST OF STEPHENSON.—We find the honoured name of "Wedgwood" affixed to a bust of one of the most famous men of our epoch; we rejoice at so auspicious an event: we have—alas! how often—exclaimed, "Ichabod!" when examining the grand achievements of pottery that sixty or seventy years ago delighted and instructed mind and eye. We may hope for a restoration. This bust is issued by "Wedgwood and Sons." Though genius is not hereditary, there may be of the "Sons" one who will uphold the hereditary renown to which he may lay just and indisputable claim. This bust is a right good example of its class: of capital "material," carefully manipulated and well modelled. It is reduced (though not of a small size) from the bust by E. W. Wyon, and is certainly the best likeness of the great engineer.

THE STATUE OF GOLDSMITH, proposed to be erected in Dublin, is to be executed by an Irishman as famous in Art as the great poet is in Letters—J. H. Foley, who will thus honour his eminent countryman in the Irish capital, and within view of the college in which his early education was obtained. We are, therefore, secure of another fine statue—we need no other assurance than the name of the sculptor. The brief circular states that "it only remains to supply the necessary funds, and the Committee appeal with confidence to the liberality of all patriotic Irishmen, and other admirers of the genius of Goldsmith, for their support in this endeavour, too long delayed, to pay a well-merited honour to the memory of their illustrious countryman." The list of subscribers is at present far too limited to justify immediate steps for the execution of the work. No doubt, however, the list will be rapidly augmented.

ART-EMPLOYMENT FOR FEMALES.—Whatever presents a probable and suitable addition to the few employments open to educated females is entitled to be welcomed; any branch connected with Art is especially interesting to us, as well as to the readers of this Journal. It is, therefore, with more than ordinary satisfaction that we have seen some specimens of decorations in the Arabesque style, produced by young ladies educated at the Government Schools of Design, executed under the directions of Mr. John Stewart, and which promises to open up a wide field for this class of females. The specimens we have seen are painted on paper in oil-colours, thus having all the convenience of paper-hangings, with all the advantages and variety of oil-painting and hand decorations. Under such guidance and control as Mr. Stewart's, there can be no doubt that females educated at these schools of design may to a very large extent be employed in such work, because it supplies a want, long felt to exist, of some intermediate style of decoration between paper-hangings and Art, at a price within the reach of an important and numerous section of the community, who were not prepared to incur the cost of Art, and who had become tired of paper-hangings. Mr. Stewart's scheme of employing females, if well worked, is adapted to supply this want; and we are glad to learn that there is every prospect of its receiving sufficient practical encouragement.

STEREOSCOPIC VIEWS.—A series of admirable stereoscopic views has been submitted to us by Mr. W. Woodward, a practical chemist at Nottingham. These copies from nature are remarkably good; they consist chiefly of venerable ruins and picturesque passages among the lakes and hills of the North—the tourist, with his auxiliary, having taken a run into Scotland as far as Kelso, Melrose, and Abbotsford. His professional knowledge has obviously given him much advantage; he seems also to have been aided considerably by artistic skill—at least, in so far as relates to selection and arrangement of points of views. The series is, therefore, an acquisition of value, and may be recommended to those who are making selections.

ENGINE-TURNING.—Messrs. Ellis Brothers, of Exeter, who have acquired large provincial celebrity as silversmiths, and whose works obtained marked distinction in 1851, have registered some "improvements" in the application of engine-turning to the ordinary work of plated forks, spoons, &c., which give to the object a greatly better effect when introduced judiciously. They inform us that little additional cost is incurred by the process.

MR. JOHN BETTRIDGE, OF BIRMINGHAM, is, we are glad to learn, continuing the business of manufacturer of papier-mâché and japanned works generally, in the establishment that has been justly "famous" for more than half a century, as the firm of "Jennens and Bettridge." It is within our knowledge that to the judgment and educated taste of Mr. John Bettridge, the manufactory has been mainly indebted for its high repute: he is, moreover, much esteemed and respected. The issues of the new firm will, therefore, we are assured, be commensurate with modern advancements in the important art. In no branch of Art-manufacture has progress been more indubitable, nor is there any which affords so many facilities for excellence. It is, therefore, exceedingly satisfactory to know that the largest and most productive establishment of the kind in Europe is in "good hands;" and while we cordially wish success to Mr. John Bettridge, we shall do our utmost to promote it.

THE HUNTER MEMORIAL.—The committee appointed to direct the execution of the statue of John Hunter, have selected a limited number of sculptors (principally of the Academy), to send in designs. The committee prescribe as the base of the design they would prefer, Reynolds's portrait, which is now in rags, and would have been lost in character but for John Jackson's copy in the National Portrait Gallery. The difficulty of rendering the sitting figure a faithful semblance of the portrait will be insurmountable, as the "twist" of the figure cannot be given in sculpture, so as to afford any thoughtful relief to the pose.

* The list has been printed in the *Athenæum*, from which we reprint it:—

"*Painters*—Messrs. R. Ansdell, M. Claxton, A. Corbould, J. Cross, J. Danby, W. C. T. Dobson, W. B. Ford, H. Graves, G. E. Hering, G. E. Hicks, A. Johnston, W. D. Kennedy, G. Lance, H. Le Jeune, D. Macnee, J. Meadows, G. W. Mote, R. Norbury, J. W. Oakes, H. O'Neil, H. W. Phillips, H. H. Pickersgill, S. Pearce, A. Schoefft, A. Solomon, J. Stewart, W. C. Thomas, G. H. Thomas, F. M. Villamil, H. T. Wells, and H. B. Willis. *Sculptors*—Messrs. G. G. Adams, T. Earle, W. Theed, J. Thomas, T. Thornycroft, and W. F. Woodington. *Architect*—Mr. E. Falkener. *Engravers*—Messrs. H. Lemon, J. Stephenson, J. H. Watt, and R. Wallis."

REVIEWS.

The Art of Illuminating, as Practised in Europe from the Earliest Times. By W. R. Tymms. With an Essay, and Instructions as to its Practice, by M. Digby Wyatt. Published by Day & Son, London.

The high favour with which the mediæval art of illuminating is now regarded by many persons, has very naturally called forth an additional series of examples and authorities, to range with the works upon the same subject by Noel Humphreys, Westwood, and Shaw. The new publication is at once an example of the skill and versatility with which Messrs. Day are able to apply the resources of chromo-lithography, and a most valuable addition to the peculiar class of illustrated literature to which it belongs. In the parts that have at present been issued, examples only of letters, borders, and various decorative accessories, have been introduced; of these each monthly part contains eight pages, exquisitely printed, on tinted grounds, in gold and colours. The century to which the several examples are to be assigned is set forth at the foot of each page, and the concluding part is to contain a general essay upon the illuminator's art, coupled with instructions as to its practice, by Mr. Digby Wyatt.

The six parts that lie before us contain examples ranging from the sixth to the sixteenth century, both inclusive; and they are remarkable no less for their variety than for their characteristic and expressive style. The alphabets that have been given, have been judiciously selected; the large and richly illuminated single letters are admirable specimens of both their period and their class: and whatever borders and ornaments have been introduced are equally meritorious. But few examples have at present been introduced of the medallions and miniatures which constitute such important features in the early illuminations. It is to be hoped that the work, when completed, will contain a carefully prepared index, that will refer every example to the authority from which it has been derived, and also will classify chronologically the whole series of examples.

The beauty, precision, and uniformity of character which distinguish the writing in mediæval MSS., cannot fail to attract attention and to excite admiration. The plain and yet nobly simple forms of the Roman letters, and the rich dignity of the Lombardic, were thoroughly appreciated by the caligraphers of the middle ages. They appear to have delighted in modifying the contour of the letters; and, by varying both their size and their enrichments, they evidently felt that they had at their command inexhaustible materials for the successful practice of their art. In now reviving this early art, its admirers may rest content with following the authority of the original examples. Illuminating is still a mediæval art, if it still exists as an art. As a matter of course, it may be applied at the present time to present objects and uses, but still it must treat such objects and uses after a mediæval manner. The illuminator of to-day need not think of any fresh development of the art of illuminating: what he has to do is to secure such a publication as this by Mr. Tymms, and to work in its spirit and in accordance with its teaching. The application of the art rests with the illuminator, but its principles and its practice also have long ago been determined for him. It is indeed true that the old system may be in some degree applied to the production of a strictly modern and fresh style of decorative writing. This, however, can scarcely be called "illuminating," or, if it is, it is a style of illuminating altogether distinct from the early art which Mr. Tymms is so successfully illustrating, and which we feel assured will be no less happily described and taught by Mr. Digby Wyatt. This art of illuminating is one in which the student must seek his models of excellence from the past, because in times past the art itself attained to its highest attainable perfection. His encouragement consists in the intrinsic excellence of the early models themselves: and Mr. Tymms comes opportunely to his aid with beautiful fac-simile specimens of many of the most excellent of their number.

The Turner Gallery. With Descriptions by R. W. Wornum. Part IV. Published by J. S. Virtue, London.

The opening plate of this number is "The Death of Nelson," engraved by J. B. Allen. A nautical man would probably see much to find fault with in the build and "rig" of Turner's men-of-war, and in the positions in which the artist places them; but the din and confusion of battle are here: the rent sails, the dismantled hulls, the smoke, and heat, and excitement of a great naval action. The scene is depicted by a poet-painter, and not by an artist whose vocation is marine-portraiture. The second engraving, by E. Challis, is, "The Arch of Titus, Rome;" one of Turner's Italian "dreams," a gorgeous representation of architectural *debris*, fascinating to look upon, and such as none but Turner could imagine. The last subject is, "The Opening of the Walhalla," engraved by C. Cousen; here, too, nature is made subservient to the painter's imagination; he clothes her in a garb of his own fancy, and it is one of dazzling splendour: the rolling Danube never saw such a gathering on its banks, and even Ludwig I. would never recognise his country and his subjects in this beautiful composition—a leaf culled from a poet's page. It is charmingly engraved—indeed, throughout the series hitherto, the engravers seem to have exerted themselves to the utmost to do justice to the works of the great painter, as well as to render the publication—what it bids fair to be—one of the most enviable which enterprise and capital can produce.

The Campaign in India, 1857—58. From Drawings made during the eventful period of the great Mutiny, by George Francklin Atkinson, Captain Bengal Engineers. Illustrating the Military Operations before Delhi and its Neighbourhood. With Descriptive Letterpress. Dedicated by permission to Her Most Gracious Majesty the Queen.

"Curry and Rice" on Forty Plates; or, The Ingredients of Social Life at "Our Station" in India. By George Francklin Atkinson, Captain Bengal Engineers, &c. Second Edition. Published by Day & Son, London.

Like the famous shield with its opposite sides, one of them golden and the other of silver, so has human life two distinct aspects, both of which need to be seen by the same observer before he can form a just estimate of either. It is the contrast and the connection between the two phases of life that constitute a true picture of what any particular condition and circumstance of life may really be; and, singularly enough, it commonly happens that the perplexing points which present themselves to the observer, as he gazes upon one side of the picture before him, are explained in the simplest and most satisfactory manner by what the other side has to show of scenes and incidents and characters of an exactly opposite description.

Never were two works in stronger contrast than the two clever, graphic, and beautifully executed productions of Captain Atkinson, with their admirable lithographs. It is easy to recognise in both the mind and the hand of the same Captain Atkinson, as a single glance suffices to establish an identity of origin for every drawing. And yet, how different is the impression produced by each set of drawings, and each series of brief descriptive sketches! Here is "Social Life" in India; there, in the same India, the "Great Rebellion" and the "military operations before Delhi" rise into view. The country is the same in both instances,—the people are the same; but we should know them only in part, unless we could couple together these two fearfully distinct chapters in their history. The "Curry and Rice"—the "Social Life," has very naturally attained to a "second edition;" and, consequently, we may no less naturally assume that a "first edition" some short time ago preceded it. But the "Campaign in India" is altogether new, and a really magnificent new book we may pronounce it to be. No doubt or question exists for a single moment about the groups in either work, and the pen of the gallant captain carries conviction with it, no less promptly and no less conclusively than does his pencil. These two books, taken together, tell the story of the English in India. The social life explains the war life, and in the war life we discern upon what the social life is built up. And these pictures of English war life in India have a terrible and yet a glorious grandeur about them, that makes one shudder and feel proud at the same moment. There the direst of evils are displayed side by side with the most magnificent of patriotic heroism. The one fact that such a man as "Hodson, of Hodson's Horse," appeared on the scene in India, "during the eventful period of the Great Mutiny," in itself proclaims England to be invincible. The engravings which represent that modern Paladin, when once seen, will not readily be forgotten: it is Hodson himself whom we see in them. And in the whole collection of twenty-six plates, there is not one which is wanting in the power to produce a deep and a lasting impression.

The work is in large folio; and in every detail of its production it bears testimony to the most careful as well as the most skilful preparation. The lithographs, executed in the tinted manner, form a collection of historical pictures of equal interest and excellence. The "Plates" on which the "Curry and Rice" are served, are much smaller in size than those in what we must designate the "companion volume," and in their character they are more sketchy and somewhat more fanciful also than the military scenes and incidents: they possess their own appropriate merits, however, as this "second edition" significantly testifies. We congratulate Messrs. Day on the production of both works; and we at the same time rejoice to know that, when English officers make drawings such as these, they can find in England both artists able and ready to reproduce them in lithography in this manner, and fellow-countrymen who can appreciate works that are, in every respect, so signally honourable to all who have taken a part in placing them before the public.

Ure's Dictionary of Arts, Manufactures, and Mines. Edited by Robert Hunt, F.R.S., F.S.S. Illustrated with nearly Two Thousand Engravings on Wood. Part I. Published by Longman & Co., London.

Dr. Ure's dictionary has long been a text-book with the classes whom it most concerns; and in such a country as ours these classes form no inconsiderable item in our population. It has already passed through several editions, in order to keep pace with the advances of scientific discovery, and its applications; but since the last edition made its appearance, those discoveries have been so numerous, rapid, and varied, that the proprietors of the copyright have deemed it necessary to have the entire work carefully revised, and enlarged to a considerable extent, to meet the progress of the age. The duty of editing was entrusted to Mr. Robert Hunt, a gentleman well-fitted for the task, as the readers of the *Art-Journal* must be fully aware; and he has called in, to co-operate with him, a large number of the most competent authorities on the respective subjects, to enable him to supply information from the most reliable sources. Very many of the articles have been entirely re-written; indeed, more than two-thirds of the work, as now published, is original matter. "To such an extent," says the publishers' prospectus, "has this, and the process of re-arrangement for facility of reference, been carried, that the present may be fairly regarded as an original production, based on, and fully maintaining, the plan of the previous work." A dictionary that has already gained so high a place in the estimation of those connected with, or interested in, the great scientific and industrial communities, must certainly, in its extended and revised form, find still higher favour.

Poems of James Montgomery. Selected and Edited by Robert Aris Willmott. Illustrated with One Hundred Designs by John Gilbert, J. Wolf, Birket Foster, &c. Engraved by the Brothers Dalziel. Published by Routledge & Co., London.

If James Montgomery was not a great poet, he was, at least, a very sweet one, whose verses are worthy of being embalmed in such a shrine as this elegant volume. It contains the whole, or nearly so, of his best lyrics—the "Pelican Island," slightly abridged, and his longer poems, the "West Indies," "Greenland," and the "World before the Flood," with some passages omitted. But why has the editor left out the "Climbing-Boy's Soliloquies?"—certainly one of the most powerful poems of the author, dramatically written, and presenting many pictorial features. The illustrations in this volume are quite equal to any to which for a long time past we have seen the names of the respective artists attached; and the subjects have been engraved with a delicacy and taste for which the names of Messrs. Dalziel are a warranty. This will prove a right welcome gift-book for Christmas or the New Year.

The Most Excellent Historie of the Merchant of Venice. Written by William Shakspeare. Published by S. Low & Co., London.

This is somewhat of a novelty in the way of a Christmas book. Spenser, Milton, and Cowper, Scott, Southey, Thomson, and Byron, and a host of minor poets, have all gone through the process of illustration; and at length we have one of the immortal Shakspeare's dramas submitted to a like ordeal. The idea is good, and we hope the "Merchant of Venice" is the precursor of many others from the same source. The artists who have been engaged to illustrate the volume are those whose pencils have long been employed upon similar

work: Messrs. Birket Foster, G. H. Thomas, and H. Brandling; the engravers are Messrs. W. Thomas, H. Harral, and W. Palmer. Mr. Harry Rogers has contributed several elegant emblematical devices and ornaments, which are engraved by Mr. E. Evans. The version of the play is not quite intact, the editor considering it to be his duty, as the book is intended for a "gift-book for families, to omit a few lines, which, in the present age, might be thought objectionable;" the pruning has not been injudiciously effected, and might, probably, have been carried a little farther without injury to the reputation of the great dramatist: Bowdler used his knife a little more freely than was perhaps quite necessary. It is the licence of speech and thought in which Shakspeare indulged, and which was considered tolerant in his time, that so often keeps his glorious writings a sealed book to the young. The "Merchant of Venice" never appeared in a more inviting garb than this.

THE STRUGGLES OF A VILLAGE LAD. Published by WILLIAM TWEEDIE, London.

"The Struggles of a Village Lad" is a simple tale, very charmingly told—with an eye, perhaps, a little too evidently turned to "fact," but, it may be, all the more valuable on that account. It is written in perfect harmony, and frequently in illustration, of those principles of "teetotalism," which we can never advocate too warmly. We recommend the tale to fathers of families, and directors of public schools, knowing it cannot fail to interest and instruct.

NURSERY POETRY. By Mrs. MOTHERLY. Published by BELL & DALDY, London.

"Nursery poetry" is a very difficult sort of poetry to write; you must catch your little readers' attention, and keep it—not by reason, so much as by ideas within their comprehension; and while you do not weary them, draw them onwards, so that the *facts* of the poem may be established in each growing mind. Mrs. Motherly writes as if she loved her task, and her teaching; the poems can be easily committed to memory, and the illustrations are simple and appropriate. The type is, as it should be, large and distinct, and the book clearly printed, and firmly bound.

BEACH RAMBLES. By J. G. FRANCIS. Published by ROUTLEDGE & CO., London.

This book is a perfect cabinet of knowledge, and young and old pebble and crystal hunters cannot fail to profit by its contents. It is, indeed, a handbook for the sea-beach; and the coloured illustrations, by our friend and fellow-labourer, Mr. COLEMAN, obviate many difficulties, which, had not the publisher availed himself of his valuable services, might have been stumbling-blocks to the tyro. Mr. Francis' style is singularly clear, and he really gives all the information necessary to the collector.

THE BOOKE OF THE PYLGREMAGE OF THE SOWLE. Edited by KATHRINE J. CUST. Published by PICKERING, Piccadilly.

A quaint moral volume, from the press of William Caxton, in 1483, is now reproduced for modern criticism; it may be said that its age relieves it from that ordeal, but inasmuch as few ever read, or saw the original, it comes with a certain novelty to us. The utility of reprinting such a book at all may be questioned, and it may be another added to the many instances of "reburying the dead," which Horace Walpole affirmed was the chief employ of literary antiquaries. But the work before us has more claim than usual on the attention of modern scholars, inasmuch as the pilgrim imagined by Guilliame de Guileville in the fourteenth century, is the prototype of that of immortal John Bunyan in the seventeenth. It is instructive to note the difference of thought and feeling in the two eras; the somewhat wordy mysticism of the mediæval, and the bold, practical, manly common sense of the puritan, writer. Sooth to say, Guileville is somewhat tedious, and the volume will chiefly be used as a curious reference-book by those who desire to look upon the weak foreshadowings of "great creatures."

THE JUVENILE ILLUSTRATED BOOKS OF THE SEASON.

THE PUBLICATIONS OF MESSRS. GRIFFITH AND FARRAN.*

It has been so frequently our duty to state what we considered juvenile literature ought to be, that we may limit ourselves this year to brief notices of the several volumes that have been placed before us for notice, as the Christmas and New Year draw nigh to us. Our young friends will have no cause to complain; there is an abundance for both boys and girls: pretty books, in pretty bindings; some mingling a little teaching with a great deal of mirth; others, a little mirth with a great deal of teaching; while others are apparently without thought to either teaching or mirth—telling a tale after the old fashion of "once upon a time," straight on and straight through. First, we render homage to a pretty illuminated volume, called

SHAKESPEARE'S HOUSEHOLD WORDS.—This is a very charming gift-book, we might, with due reverence, almost call it "texts from Shakespeare;" every sentence is a gem; we are well pleased to possess the casket. The "illuminations" would have looked better on a larger page, but they do credit to the taste and skill of Mr. Stanesby, though occasionally the printing is a little "smudged"—this, however, may be the case only with our copy.

HAND SHADOWS is a second series of what has been very amusing and popular in a former volume. It is a common observation that a second series is never so good as a first; there is no rule without an exception, and this is one. Some of the "shadows," however, will be difficult to produce.

FUNNY FABLES FOR LITTLE FOLKS.—We rejoice to find the graceful and tender pen of "Tom Hood's" daughter employed for the benefit of other "little people" besides her own. Never did a more brilliant, more amusing, or a better, and healthier, volume issue from "the corner of St. Paul's Churchyard,"—even during the palmy days of renowned "Harris," the wonder of the world in young eyes. The "fables" contain the happiest mingling of fun, fancy, humour, and instruction, we have met with for many a long day; the book is clearly printed, and the illustrations make us regret they are so few in number. Whatever attractions other volumes may put forth, neither the subjects or their treatment, in Mrs. Broderip's book, can be excelled. This accomplished lady will be—to quote the advertisement of the soothing syrup—"a real blessing to mothers," if she but go deeper into the mine of the ore of which she has supplied so valuable a specimen.

BLIND MAN'S HOLIDAY is another book for very young readers. It is written by the author of "Through the Shadows," and will be welcomed in every nursery where it finds a place. The illustrations are equal to Mr. Absolon's usual book-plates, and they are always good.

THE GIRL'S OWN TOY-MAKER is one of those suggestive little books that become perfect treasures to industrious children, and teach those who are not industrious to think, and even act, for themselves. To blend employment with amusement, or rather to learn that there is no amusement without employment, is one of the arts of education; and while juveniles, guided by the engravings and directions, imagine they are constructing toys, they are really acquiring industry, thought, constructiveness, and order: learning to make the most of everything, and pleased with their new-found power. We congratulate Mr. and Miss Alice Landells on this valuable toy-book, and assure our readers that there can hardly be a more useful present to the nursery.

TUPPY is by the author of "The Triumphs of Steam," and comes with the credit of Harrison Weir's illustrations. Certainly Messrs. Griffith & Co. "turn out" their books admirably; and, we must say, that "the autobiography of TUPPY," a singularly intelligent donkey, is worthy of the distinction conferred on him by Mr. Harrison Weir.

THE NINE LIVES OF A CAT is a very pretty *brochure* for the nursery; the illustrations, by Mr. Charles Bennett, are exceedingly clever. The author tell us that the rendering of the adage has been popular in the author's own family, and we do not wonder at it. There is much of the genuine comicality of "Tom Hood" in the designs—and this, of a truth, is the highest praise we can render the book.

We are by no means certain that we have, childlike, kept the *best* morsels for the last, but we know we have kept the *largest*. The three volumes now before us belong more to youthhood than to childhood, and, indeed, we ourselves have derived much pleasure from them. They are "got up" with the usual care that Messrs. Griffith and Farran bestow on their publications, and first in our esteem is

WILL WEATHERHELM, by our old favourite, Mr. Kingston, the very Dibdin of prose. Who, big or little, having once read, has ever forgotten, "Peter the Whaler?" Mr. Kingston has a real love for salt water; the smell of tar is to him as delicious as the

"Breath of the sweet South."

He does not believe in danger, and extricates his heroes from the perils of the deep better than any "life-boat." He loves his theme, and is, consequently, beloved, not only by every boy who dreams of dirks and blue jackets, but by all who appreciate the vigour with which he grasps his subject, and the carefulness with which he works it out. Will Weatherhelm is exactly one of those wilful little lads who become too strong for female management, and will go to sea—where story-tellers very properly always send wild, aggravating boys. He goes through more than the usual quantity of sea-life trial, shipwreck, and pirates, and storms, and false accusations; and repeats long yarns, spun by old sailors, until our breath stops, and our hearts beat double time. Will deserved punishment for his wildness, and he received it; but we do not wish to spoil a story by anticipation, we have said enough to recommend it to a large class of readers. The clever illustrations are by G. H. Thomas.

THE WHITE ELEPHANT OF AVA.—The author of "The War Tiger," and other popular tales, of the same class, well knows how to deal with hunting adventures: he gets up misunderstandings with buffaloes, and escapes from serpents, and fights with tigers, and enters wonderful caves, and hunts the rhinoceros, as we hunt hares; "he goes well ahead," and we follow in meek admiration of his daring. The illustrations are by Harrison Weir, but in our copy the illustrated page is shorter than the printed page, which mars the effect of the engravings; this may have been the mistake of the binder in this particular volume, but it ought not to have occurred.

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THE
ART-JOURNAL ADVERTISER.

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French Cognac Brandy, Irish and Scotch Whiskey, Jamaica Rum, Schiedam, London Gin, Foreign Liqueurs of every description, Dublin and London Stout, Burton and Scotch Ales,—all of the best quality at the most reasonable Prices.

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WITH ENAMELLED SLATE LEGS AND FRAMES,

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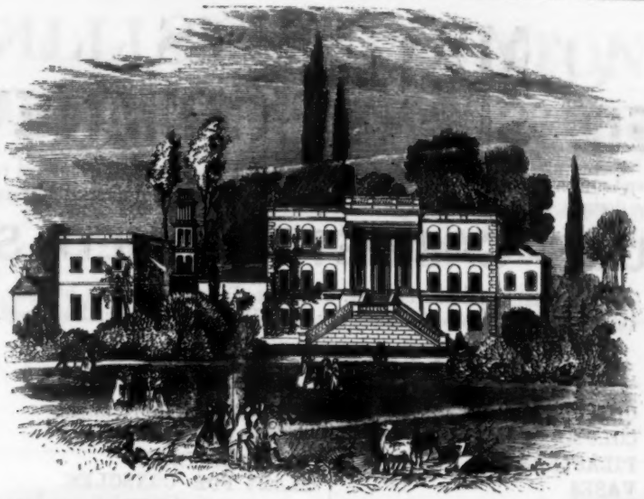

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SUDBROOK PARK, NEAR RICHMOND HILL, SURREY.

THIS Institution, which has been in full and successful operation for fifteen years, is conducted by JAMES ELLIS, M.D., who resides in the house, and has thus the opportunity of exercising a constant superintendence of the treatment.

During a lengthened residence at Grafenburg, Dr. ELLIS had peculiar opportunities of studying the principles and practice of the Water Cure, under Vincent Priessnitz, who recommended patients on returning to England to place themselves under his care; added to which, he has made a personal inspection of the first establishments on the continent and in England.

His own experience during a practice of sixteen years, part of which he was a coadjutor of Dr. Weiss, enables him confidently to assert, that all diseases curable, and many incurable by any previously known means, can be safely and successfully treated by a proper application of the Water Cure. Thousands have realised this fact in all classes of society.

Sudbrook Park adjoins Richmond Park on its southern and sheltered side, and contains upwards of a hundred acres. It is richly wooded, and the pleasure grounds are exclusive and beautiful, containing many appliances for the recreation and exercise of the patients. It is also within five minutes' walk of the most beautiful part of the River Thames, which is accessible for the amusements of boating and fishing.

By special permission of the Queen, there is also a private access to the Royal Park of Richmond.

The air is celebrated for its purity, and the soil being composed of gravel, is peculiarly dry and healthy, allowing the exercise of walking at all seasons.

The mansion is admirably adapted for the purpose, the rooms being lofty and spacious. It was formerly the residence of the Dukes of Argyll and Buccleuch. The last resident was the late Lord Durham.

The domestic arrangements, superintended by Mrs. ELLIS, are on a complete and liberal scale.

The mansion is abundantly supplied with the purest water, among other sources, the celebrated Silver Spring which takes its rise in Richmond Park; and the Plunge Baths, Douches, &c., are fitted up in the most complete manner.

It is believed that recent improvements have rendered this Establishment one of the most splendid in Europe.

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Consultation, One Guinea.

Single-bedded Rooms, Three to Four Guineas per Week.
Double-bedded Rooms, Six Guineas to Eight Guineas per Week.
Private Apartments, or Suites of Apartments, may be engaged.

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Farm Patients, if daily in Town, One Guinea and a half.

The above charges include Board, Lodging, Professional Attendance, and all current expenses, except 4s. per week to the Bath attendant.

Strangers desirous of inspecting the Mansion, Baths, Douches, Pleasure Grounds, Park, &c., are admitted on Wednesdays, from Ten till Four o'clock, by cards, to be obtained of Mr. SAUNDERS, No. 6, Charing Cross, or at the Star and Garter, Richmond Hill. Further particulars may be obtained on application to the Secretary, at the Establishment.

THE CARTOONS AT HAMPTON COURT.

MESSRS. CALDESI and MONTECCHI beg to announce that they have been permitted by the Government to take Photographs of the

CARTOONS BY RAFFAELLE

AT HAMPTON COURT.

THE PHOTOGRAPHS ARE OF THE FOLLOWING DIMENSIONS:—

LARGEST SIZE.—44 inches by 28 inches, varying according to the proportions of the Cartoons. Price 14 guineas the set of 7; or 2½ guineas separately.

MIDDLE SIZE.—29 inches by 18 inches. Price 7 guineas the set; or £1 5s. separately.

SMALL SIZE.—14 inches by 9 inches. Price 35s. the set; or 6s. separately.

MESSRS. CALDESI and MONTECCHI have also Photographed some of the most interesting HEADS and FIGURES in the Cartoons, for the use of those who may wish to study the forms of Raffaelle in detail. These amount to about 35 in number.

SIZE OF THE STUDIES.—18 inches by 15 inches. Price 6s. each to Subscribers for the Series; or 7s. 6d. separately.

EXTRA STUDY.—OUR LORD AND PETER IN "THE MIRACULOUS DRAUGHT." Size 30 inches by 30 inches. Price 1 guinea.

The following are some of the Opinions of the Press on these Works:—

THE ILLUSTRATED LONDON NEWS, NOVEMBER 13, 1858.

"The art of photography has just been put to noble use in the production of facsimiles of Raffaelle's grand Cartoons—the treasures of the Hampton Court Gallery—in a style which almost sets engraving, with all its brilliant resources, at defiance, and upon a scale never yet attempted in that medium. These photographs, which have been executed by Messrs. Caldesi and Montecchi, and published by Messrs. Colnaghi and Co., are printed in three sizes, the largest of which is after the size of 44 inches by 28 inches, varying according to the proportions of the Cartoons; the smaller sizes are about two-thirds and one-third of these dimensions. These, as they hang on the walls before us, are really grand works, showing the very hand of Raphael in every touch in a way which no engraving, no attempt at what is termed 'translation,' could possibly approach. Raphael was the great master of expression, and every figure, every face, every feature he traced was a study; and none of his works is his masterly genius in this respect more lavishly, more triumphantly manifest, than in these inimitable Cartoons. Hanging in a questionable light, removed from the eye, at Hampton Court, these beauties have hitherto been but imperfectly appreciated; whilst in the nicest efforts of engraving they suffered disparagement more or less, sometimes were utterly lost. The broad sun rays, peering through the dusty and broken surfaces on which these immortal lines were traced, can alone bring them again to view, and develop the resources of that fervid imagination and commanding hand which devised and produced them. In the tone, too, of these photographs there is a dignity and massive grandeur which no effect of engraving could approach. Perhaps no artist was better suited for reproduction in photography than Raphael, for his strength was rather in design than colour; and this is especially true of the Cartoons, which were executed in thin, transparent colours, very much after the fashion known as *grisaille*. The consequence is a general harmony in the result of the sun-paintings taken from them; whilst in the case of some colours, which ordinarily have presented difficulties to the photographers—for instance, the yellows, which work black, and the blues, which come out colourless—the discrepancy is here less in degree, and less important in its consequences, than in most other pictures that we have seen attempted. Besides the Cartoons themselves, studies of particular heads and groups have been produced by Messrs. Montecchi and Caldesi upon a much larger scale—in some instances almost the size of life. And what studies they are, too! The man who would have a pictorial complete encyclopædia of the human mind and passions need go no further. The Cartoon of 'Paul Preaching at Athens,' is perhaps richer in varied and subtle expression than any of the rest, and this, accordingly, supplies a large portion of the enlarged studies hitherto worked. A curious circumstance connected with one of the figures in this Cartoon, and which has remained unknown until the prying sun-ray revealed it, is that the great painter inscribed his name, or at least his initials (R. S.) on the robe covering the shoulder of the Damaris, who kneels on the extreme right, seen in the person of one of his favourite models—a woman with a fine Italian head and grand contour, whom he introduced into many of his works. This circumstance only came to light after the printing of these photographs, and it is a striking illustration of the unerring fidelity and minute resource of this new process."

THE ATHENÆUM, OCTOBER 9, 1858.

"We have received a specimen photograph of one of Raphael's Cartoons, the first of a series about to be published by Messrs. Colnaghi and Co. The great original is reduced from about fourteen feet to three feet, and to two lesser sizes, to suit portfolios and purses. There can be little doubt that the days of modern engraving are numbered. The dot and stipple, the inky, vague cloudiness of modern cheap engraving can never hope to hold ground against the speed and accuracy of such photographs as these, so broad, grand, free, and certain,—the perfect transcript of everything but the colour of the artist's thought."

LONDON: MESSRS. P. & D. COLNAGHI & CO., 13 & 14, PALL MALL EAST, S.W.

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ENAMELLED SLATE CHIMNEY PIECES,

Are made to suit all apartments, and are adapted to the Palace or the Cottage. The rarest Marbles are represented with admirable skill, and the designs, in imitation of Florentine Mosaics, command universal admiration.

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Is the most novel, elegant, economic, and comfortable fire-place extant. In the Drawing-room it has the appearance of an elegant Chiffonier or Console; it is also suitable for Churches, Halls, and Public Buildings.

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TABLE TOPS, Plain and Ornamental, of all forms.
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CLOCK FACES.

PATRONIZED BY HER MAJESTY, THE NOBILITY, ARCHITECTS OF EMINENCE,

AND REWARDED WITH

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THE PRIZE MEDAL AT THE GREAT EXHIBITION, 1851;

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A MILD APERIENT, and a valuable Nursery Medicine for Children of all ages, in Measles, Whooping Cough, and all Febrile and Cutaneous Disorders.

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THE best remedy for INFLUENZA, COLDS, and all Febrile Complaints. Sold at 1s. 1½d. a packet, by Barclay and Sons, Farringdon Street; Edwards, St. Paul's Churchyard; Sutton and Co., Bow Churchyard; or send your address and 13 postage stamps to Mr. BEDDOME, Canonbury Park, near London.

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THE INVERNESS CAPE, PRICE 33s.

ESTAB^D 1796.

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NEW INVENTION IN THE CONSTRUCTION OF ARTIFICIAL TEETH, GUMS, AND PALATES.

Mr. Hayes has introduced an entirely new process in the adaptation of Artificial Teeth by self-adhesion, which, for accuracy of fit and comfort surpasses all previous inventions in Dentistry; and by this system they can be supplied without the usual inconvenience and delay.

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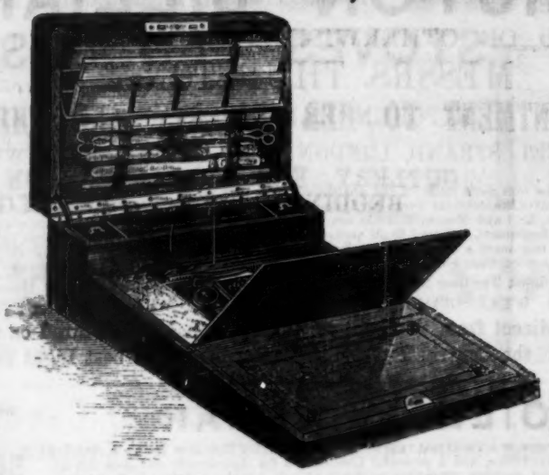

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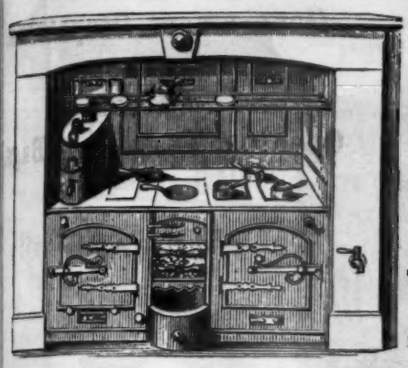

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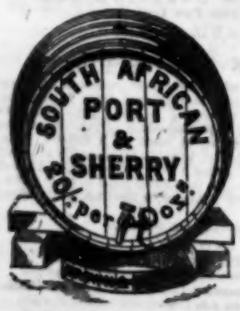

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THE
ART-JOURNAL ADVERTISER.

No. 248. LONDON: FEBRUARY, 1859.

UNIVERSITY OF LONDON.

THE NEW REGULATIONS, relating to MATRICULATION and DEGREES IN ARTS, having now received the sanction of Her Majesty's Government, will come into immediate operation. Copies of them, with a Notification relating to PROVINCIAL EXAMINATIONS, may be had on application to the Registrar.

By order of the Senate,
W. B. CARPENTER, M.D., Registrar.

Burlington House, Jan. 3, 1859.

CRYSTAL PALACE.—SEASON 1859.

PICTURE GALLERY.

In calling the attention of Artists to the forthcoming Summer Exhibition, it gives the Directors pleasure to state that the removal of the Gallery to its present central situation in the Building has been attended with very satisfactory results. Although the Summer was far advanced before the Gallery opened, the sales have considerably exceeded those in the corresponding seasons of previous years.

The Crystal Palace Art-Union, just established, intend to select their Prizes of Pictures and Drawings from the Gallery, a course which is likely materially to aid the interests of Artists, and give an additional stimulus to the sales of their Works.

The Summer Exhibition will be opened to the public in the first week of May next, and will continue open till the end of October.

Works of Art intended for the Summer Exhibition must be delivered at the Hanover Square Rooms on Monday the 4th, Tuesday the 5th, or Wednesday the 6th of April, between the hours of Ten and Five, addressed to Mr. C. W. WASS, Superintendent of the Gallery.

A Commission of 10 per cent. will be charged by the Company on all works sold, and no other charge will be made in respect of any Works sent for exhibition.

Full particulars may be obtained on application.

(By Order) GEO. GROVE, Secretary.

CRYSTAL PALACE, *January* 14, 1859.

INSTITUTION FOR THE DIFFUSION OF KNOWLEDGE, PRESTON.

EXHIBITION OF THE WORKS OF LIVING ARTISTS, 1859.

ALL WORKS intended for this Exhibition must be sent in in the last week of this present month (FEBRUARY): from Artists in the Metropolis and its environs to Mr. JOSEPH GREEN, 14, Charles Street, Middlesex Hospital; and in the provinces direct to the Institution.

Communications to be addressed to MR. JOHN BURTON, HONORARY SECRETARY, EXHIBITION DEPARTMENT, INSTITUTION, PRESTON.

HAVELOCK MONUMENT, SUNDERLAND.

THE Committee are prepared to receive Designs and Estimates for the erection of a Bronze Colossal Statue in the Mowbray Park. Figure not to exceed 9 feet, and Pedestal not more than from 10 to 12 feet. Models (2 to 3 feet) to be forwarded to the Mayor of Sunderland on or before the 1st of March. The Monument is to be erected on a promenade eminence, having a front of rock about 40 feet in height.

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17,338..	Life Annuities.....	27,980.....	Increase..	9,600
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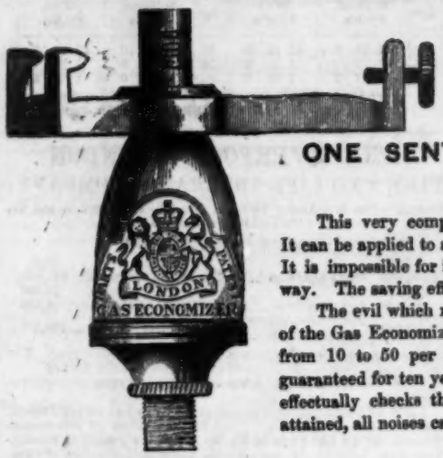

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This very complete and simple apparatus is the greatest desideratum of the age to all gas consumers. It can be applied to any Gas Chandelier Stand or Bracket in a few moments, by the most inexperienced hand. It is impossible for it to get out of repair, and its construction is so simple that it cannot be deranged in any way. The saving effected—from 5 to 35 per cent.—will defray its own cost in from one to three months.

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The gas being supplied to the burner at the exact velocity required, it is impossible for it to escape, either as smoke or other invisible but more noxious gases, which are so destructive to works of art, and also injurious to health.

This Invention has been tested by the most eminent Gas Engineers in the kingdom, and, after eighteen months' severe trial, is brought before the public as the best invention of the kind yet produced, and by far the cheapest.

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NEITHER WILL ANY REGULATOR DIFFUSE THE ILLUMINATING POWER, BUT, ON THE CONTRARY, CHECK ITS DEVELOPMENT.

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(Signed this 14th Dec., 1858.)

EDW. V. GARDNER, Professor of Chemistry, &c. &c. &c.

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I have Mr. Hart's Gas Economizing Burner fitted to every branch in my house and can speak in the highest terms of its success. The light is perfectly steady and the flame more brilliant, with perfect combustion, so that the air is by no means oppressive as formerly; the ceilings have no chance of being blackened, and the gilt frames and furniture cannot now, as before, be injured. I most warmly recommend their adoption.

(Signed)

WM. V. PETTIGREW, M.D., Hon. F.R.C.S., England.

7, Chester Street, Grosvenor Place, Pimlico, Nov. 3, 1858.

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"In reply to your letter, received this morning, respecting the Gutta Percha Tubing for Pump Service, I can state with much satisfaction, it answers perfectly. Many Builders and other persons have lately examined it, and there is not the least apparent alteration since the first laying down, now several years; and I am informed that it is to be adopted generally in the houses that are being erected here."

N.B. From this Testimonial it will be seen that the CORROSIVE WATER of the ISLE of WIGHT has no effect on Gutta Percha Tubing.

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proved beyond question by its results for more than HALF A CENTURY past, and when other specifics have failed.

Its invaluable properties have obtained the Patronage of Royalty, the Nobility, and the Aristocracy throughout Europe; while its introduction into the Nursery of Royalty, and the high esteem in which it is universally held, with numerous Testimonials constantly received of its efficacy, afford the best and surest proofs of its merits.—Price 3s. 6d. and 7s.; Family Bottles (equal to four small), 10s. 6d.; and double that size, 21s.

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This Royally-patronised and universally esteemed Specific exerts the most soothing, cooling, and purifying action on the Skin, eradicates Freckles, Tan, Pimples, Spots, Discolouration, and other Cutaneous Visitations, and renders the SKIN CLEAR, FAIR, and BLOOMING.—Price 4s. 6d. and 8s. 6d. per bottle.

WHITE AND SOUND TEETH

Are indispensable to Personal Attraction and to Health and Longevity, by the proper Mastication of Food.

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Patterns for selections post free for two stamps.

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As a proof of the superiority of the THURSTON BILLIARD TABLE over those made by other Manufacturers, Messrs. T. & Co. may just state that they are constantly receiving the most flattering testimonials from the principal Clubs in London and elsewhere, as well as from the Nobility, Gentry, and the Officers of her Majesty's and the Native Regiments stationed in India and all parts of the globe: and they venture to hope that, by endeavouring to uphold, in every respect, the high character this house has maintained for nearly half a century, they may merit a continuance of the patronage so liberally bestowed upon them. They beg to CAUTION their friends and the public against SPURIOUS IMITATIONS of their Tables, advertised by men professing to have left their establishment. They beg to say that they have NOT parted with any of their men whose SERVICES WERE WORTH RETAINING.

Cloths of the finest Texture made expressly for Messrs. T. & Co., by the first House in the Trade.

BALLS OF SUPERIOR AND WELL-SEASONED IVORY, TURNED ON THE TRUEST MECHANICAL PRINCIPLE.

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Also Inventors and Manufacturers of the Central Revolving Lamp, being the best Light ever constructed for the Billiard Table.

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BRACELETS, STUDS, LOCKETS, WHIPS, BROOCHES, GUARDS, CHAINS, ALBERTS, RINGS, NECKLETS, PINS, EARDROPS, CROSSES, ANCHORS;

And numerous other Souvenirs and Designs, consisting of

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Parties waited upon, on request, with Sample Case of Mementoes and Souvenirs of every description within Ten Miles of the Proprietor's Manufactory. Terms, Cash.

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MESSRS. CALDESI and MONTECCHI beg to announce that they have been permitted by the Government to take Photographs of the

CARTOONS BY RAFFAELLE

AT HAMPTON COURT.

THE PHOTOGRAPHS ARE OF THE FOLLOWING DIMENSIONS:—

LARGEST SIZE.—44 inches by 28 inches, varying according to the proportions of the Cartoons. Price 14 guineas the set of 7; or 2½ guineas separately.

MIDDLE SIZE.—29 inches by 18 inches. Price 7 guineas the set; or £1 5s. separately.

SMALL SIZE.—14 inches by 9 inches. Price 35s. the set; or 6s. separately.

MESSRS. CALDESI and MONTECCHI have also Photographed some of the most interesting HEADS and FIGURES in the Cartoons, for the use of those who may wish to study the forms of Raffaelle in detail. These amount to about 35 in number.

SIZE OF THE STUDIES.—18 inches by 15 inches. Price 6s. each to Subscribers for the Series; or 7s. 6d. separately.

EXTRA STUDY.—OUR LORD AND PETER IN "THE MIRACULOUS DRAUGHT." Size 30 inches by 30 inches. Price 1 guinea.

The following are some of the Opinions of the Press on these Works:—

THE ILLUSTRATED LONDON NEWS, NOVEMBER 13, 1858.

"The art of photography has just been put to noble use in the production of facsimiles of Raphael's grand Cartoons—the treasures of the Hampton Court Gallery—in a style which almost sets engraving, with all its brilliant resources, at defiance, and upon a scale never yet attempted in that medium. These photographs, which have been executed by Messrs. Caldesi and Montecchi, and published by Messrs. Colnaghi and Co., are printed in three sizes, the largest of which is after the rate of 44 inches by 28 inches, varying according to the proportions of the Cartoons; the smaller sizes are about two-thirds and one-third of these dimensions. These, as they hang on the walls before us, are really grand works, showing the very hand of Raphael in every touch in a way which no copying, no attempt at what is termed 'translation,' could possibly approach. Raphael was the great master of expression, and every figure, every face, every feature he traced was a study; and in some of his works is his masterly genius in this respect more lavishly, more triumphantly manifest, than in these inimitable Cartoons. Hanging in a questionable light, removed from the eye, at Hampton Court, these beauties have hitherto been but imperfectly appreciated; whilst in the nicest efforts of engraving they suffered disparagement more or less, sometimes were utterly lost. The broad sun rays, peering through the dusty and broken surfaces on which these immortal lines were traced, can alone bring them again to view, and develop the resources of that fervid imagination and cunning hand which devised and produced them. In the tone, too, of these photographs there is a solemnity and massive grandeur which no effect of engraving could approach. Perhaps no artist was better suited for reproduction in photography than Raphael, for his strength was rather in design than colour; and this is especially true of the Cartoons, which were executed in thin, transparent colours, very much after the fashion known as *grisaille*. The consequence is a general harmony in the result of the sun-paintings taken from them; whilst in the case of some colours, which ordinarily have presented difficulties to the photographers—for instance, the yellows, which work black, and the blues, which come out colourless—the discrepancy is here less in degree, and less important in its consequences, than in most other pictures that we have seen attempted. Besides the Cartoons themselves, studies of particular heads and groups have been produced by Messrs. Montecchi and Caldesi upon a much larger scale—in some instances almost the size of life. And what studies they are, too! The man who would have a pictorial complete encyclopædia of the human mind and passions need go no further. The Cartoon of 'Paul Preaching at Athens,' is perhaps richer in varied and subtle expression than any of the rest, and this, accordingly, supplies a large portion of the enlarged studies hitherto worked. A curious circumstance connected with one of the figures in this Cartoon, and which has remained unknown until the prying sun-ray revealed it, is that the great painter inscribed his name, or at least his initials (R. S.) on the robe covering the shoulder of the Damaris, who kneels on the extreme right, seen in the person of one of his favourite models—a woman with a fine Italian head and grand contour, whom he introduced into many of his works. This circumstance only came to light after the printing of these photographs, and it is a striking illustration of the unerring fidelity and minute resource of this new process."

THE ATHENÆUM, OCTOBER 9, 1858.

"We have received a specimen photograph of one of Raphael's Cartoons, the first of a series about to be published by Messrs. Colnaghi and Co. The great original is reduced from about fourteen feet to three feet, and to two lesser sizes, to suit portfolios and purses. There can be little doubt that the days of modern engraving are numbered. The dot and stipple, the inky, vague cloudiness of modern cheap engraving can never hope to hold ground against the speed and accuracy of such photographs as these, so broad, grand, free, and certain,—the perfect transcript of everything but the colour of the artist's thought."

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NEW
ILLUSTRATED CATALOGUE
CONTAINS DESIGNS AND PRICES OF 150 DIFFERENT ARTICLES OF BED-ROOM FURNITURE AS WELL AS OF 100 BEDSTEADS AND PRICES OF EVERY DESCRIPTION OF BEDDING
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BY HER MAJESTY'S ROYAL LETTERS PATENT,
NEW INVENTION IN THE CONSTRUCTION OF ARTIFICIAL TEETH, GUMS, AND PALATES.
Mr. Hayes has introduced an entirely new process in the adaptation of Artificial Teeth by self-adhesion, which, for accuracy of fit and comfort surpasses all previous inventions in Dentistry; and by this system they can be supplied without the usual inconvenience and delay.
Painless Tooth Extractions by Electricity.
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BY APPOINTMENT TO THE QUEEN,

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NEARLY OPPOSITE THE BAZAAR.

ANTONI FORRER has no connexion whatever with his late Establishment in Regent Street.

LADIES' ELASTIC SUPPORTING BANDS,

FOR USE BEFORE AND AFTER ACCOUCHEMENT;

Admirably adapted for giving efficient support, with

EXTREME LIGHTNESS,

A point little attended to in the comparatively clumsy contrivances and fabrics hitherto employed.

Instructions for measurement, with prices, on application, and the articles sent by post from the Manufacturers and Inventors,

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GREY HAIR

RESTORED to its NATURAL COLOUR.

Neuralgia, Nervous Headache, Rheumatism, and Stiff Joints, cured by F. M. HERRING'S PATENT MAGNETIC BRUSHES, 10s. and 15s.; COMBS, 2s. 6d. to 20s.

Offices: 32, Basinghall Street, London, where may be had, gratis, or by post for four stamps, the illustrated pamphlet, "Why Hair becomes Grey, and the Remedy."

Sold by all Chemists and Perfumers of repute.

ARTIFICIAL TEETH.

A SET £1.—Why wear those you can't eat with, nor speak with, that hurt you, and are apt to fall out? All these annoyances, as well as high charges, are entirely prevented by the beautiful inventions just perfected, surpassing all others. No extraction of stumps, nor any springs, wires, or ligatures required. Sole inventor, Mr. F. H. JEANS, Dentist, 42, Judd Street, near Euston Square and King's Cross. Established 20 years. A tooth from 2s. 6d; an upper or under set, in carved ivory, £1; ditto, in gold, £5. Consultations free.

KEATING'S COUGH LOZENGES.

A SAFE and CERTAN REMEDY for COUGHS, Colds, Hoarseness, and other Affections of the Throat and Chest. In INCIPIENT CONSUMPTION, ASTHMA, and WINTER COUGH, they are unfailing. Being free from every hurtful ingredient, they may be taken *by the most delicate female or the youngest child*; while the PUBLIC SPEAKER and PROFESSIONAL SINGER will find them invaluable in allaying the hoarseness and irritation incidental to vocal exertion, and also a powerful auxiliary in the production of MELODIOUS ENUNCIATION.

Prepared and Sold in Boxes, 1s. 1½d., and Tins, 2s. 9d., 4s. 6d., and 10s. 6d. each, by THOMAS KEATING, Chemist, &c., 79, St. Paul's Churchyard, London. Retail by all Druggists.

BLAIR'S GOUT AND RHEUMATIC PILLS.

Price 1s. 1½d. and 2s. 9d. per box.

THIS preparation is one of the benefits which the science of modern chemistry has conferred upon mankind; for during the first twenty years of the present century to speak of a cure for the Gout was considered a romance; but now the efficacy and safety of this medicine is so fully demonstrated by unsolicited testimonials from persons in every rank of life, that public opinion proclaims this as one of the most important discoveries of the present age.

These Pills require no restraint of diet or confinement during their use, and are certain to prevent the disease attacking any vital part.

Sold by all Medicine Vendors. See the name of "THOMAS PROUT, 229, Strand, London," on the Government Stamp.

CHUBB'S LOCKS,

With all the Recent Improvements.

STRONG FIRE-PROOF SAFES, CASH AND DEED BOXES.

Complete Lists of Sizes and Prices may be had on application.

CHUBB & SON, 57, St. Paul's Churchyard, London; 28, Lord Street, Liverpool; 16, Market Street, Manchester; and Horsley Fields, Wolverhampton.

Important to every man who keeps

THORLEY'S FOOD FOR CATTLE,

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Beware of spurious imitations.

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ON THE LOSS OF TEETH. And as now restored by the NEW PATENT PROCESS OF SELF-ADHESION, WITHOUT SPRINGS, WIRES, OR LIGATURES, and also without extracting any Teeth or roots, or any painful operation; the result of twenty years' practice by THOMAS HOWARD, Surgeon-Dentist to his Grace the Archbishop of Canterbury. The invention is of importance to many persons, and those interested in it should read this Treatise. Published by SIMPKIN & MARSHALL, and sold by all booksellers, or sent free by post by Mr. HOWARD, 17, George Street, Hanover Square, London.

"A book that will be read with pleasure and profit by all who are about to seek dental advice, and, emanating from such quarters, may be relied upon."—*Blackwood's Ladies' Magazine.*

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CLASSIFIED AS

PORT . . .	20s. and 24s. per dozen.
SHERRY . .	
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COLONIAL BRANDY, pale or brown, 12s. per gal.

Bottles and packages charged, but the same allowed if returned.

Extract from Dr. Letheby's Analysis of our Wine.

"I find your wine pure and unadulterated, and have no doubt of it being far more wholesome than the artificial mixtures too often sold for genuine sherry."

"The flavour and quality of Messrs. Weller & Co.'s wines leave nothing to be desired,—indeed, they appear much finer than the ordinary foreign wines."—*Morning Post*, August 9th, 1858.

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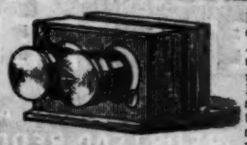

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KITCHEN RANGES and **COOKING APPARATUS**, Gas Fittings, Baths, &c., for large or Small Establishments.

CUTLERY, ELECTRO-PLATE, IRON and **BRASS BEDSTEADS**, and **BEDDING**, and every description of General Furnishing Ironmongery.

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It is an effectual cure for Smoky Chimneys.

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The acknowledged benefit to health, in addition to the personal comfort derived from the use of the UMBRELLA, as a protection from the injurious effects of the SUN, as well as the RAIN, is rapidly increasing the demand for them in all quarters of the globe.

The invention of "FOX'S PARAGON FRAMES," by lessening the weight nearly one half, without impairing the strength, has effected a great improvement; whilst the application of ALPACA (patented by W. and J. SANGSTER in 1848) enables the Manufacturer to produce an article nearly equal to Silk, at less than half the price.

W. and J. S. continue to repair gratis (if necessary) the frames of any Paragon Umbrellas purchased at either of their establishments, viz.—

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AND THE BEDDING MOST SUITABLE FOR USE WITH IT,

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The Spring Mattress (Tucker's Patent), or "Somnier Tucker," is rapidly coming into general use in France and Belgium.

If WILLIAM SMEE & SONS regret to find has been sometimes the case, difficulties be placed in the way of parties desirous of obtaining their Spring Mattress (Tucker's Patent), orders addressed direct to WILLIAM SMEE & SONS, 6, FINSBURY PAVEMENT, E. C., will have prompt attention.

QUALITY AND ECONOMY COMBINED.

South African Port	20s. and 24s. per doz.
South African Sherry	20s. and 24s. per doz.
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Pure, full body, with fine aroma.

"After giving them a very close scrutiny, we can with the greatest confidence recommend these wines to our friends."—Vide *Morning Herald*, Nov. 6, 1858.

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Terms Cash. Country Orders must contain a Remittance.

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Every description of Wood Engraving for Publishers, Authors, and Manufacturers.

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IMPERIAL MEASURE, at per dozen, pints and half pints:—Bass & Co.'s pale ale, 4s. 6d. and 2s. 6d.; Campbell & Co.'s Scotch ale, 4s. 6d. and 2s. 3d.; Mander & Co.'s Dublin stout, 4s. and 2s. 3d.; London stout, 3s. per dozen pints. Samples always on show. The imperial pint holds nearly as much as the old reputed quart, and the half pint nearly as much as the old reputed pint.

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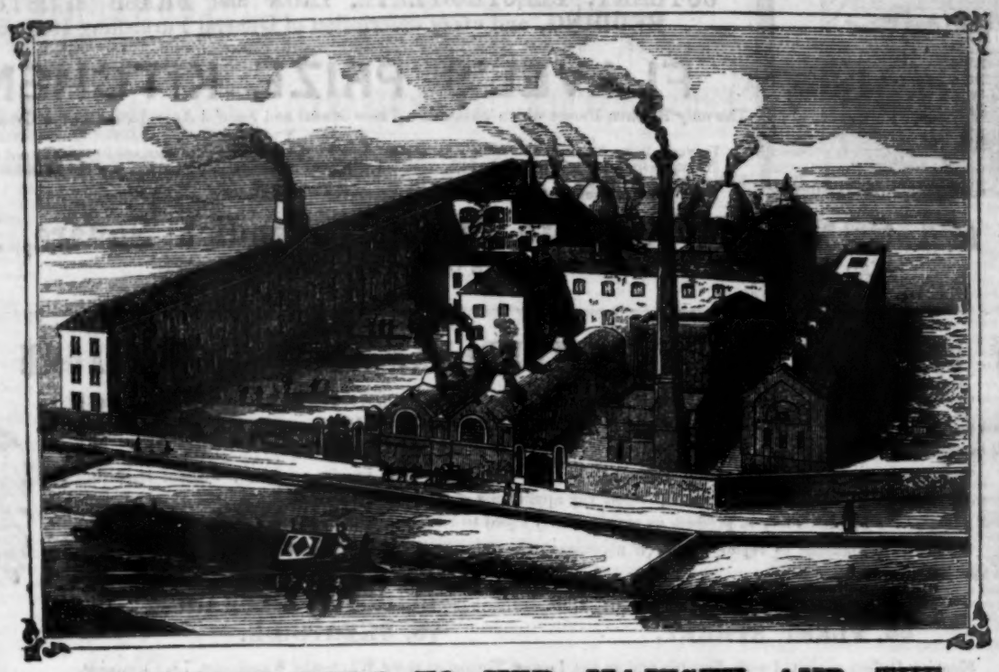

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Patterns and Prices sent, on application, to any part of the Kingdom.

Manufacturers and Inventors of "The Worcester Enamels," in the style of the Enamels of Limoges.

Messrs. W. H. KERR and Co. beg to inform the Nobility, Gentry, &c, and Strangers visiting this Country, that their Works and Show-Rooms are open for inspection daily, from 9 a.m. to 6 p.m. Cards of Admission to be had on application at the Works.

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THE
ART-JOURNAL ADVERTISER.

No. 249. LONDON: MARCH, 1859.

THE ROYAL ASSOCIATION
FOR
PROMOTION OF THE FINE ARTS IN SCOTLAND.

FOUNDED IN 1833.

INCORPORATED BY ROYAL CHARTER 1847.

PLAN FOR THE CURRENT YEAR 1859.

1st. Each Subscriber will have a chance of obtaining a *Valuable Work of Art* at the Annual General Distribution in July, 1859.

2nd. Each Subscriber will receive a beautifully illustrated Edition of the Song of

"AULD LANG SYNE,"

By the National Poet, ROBERT BURNS,

Embellished with Line Engravings, by LUMB STOCKS, R.A., after Original Compositions executed expressly for the Association

BY GEORGE HARVEY, R.S.A.

3rd. Each Subscriber who, between the years 1850 and 1863 inclusive, has paid up, in one or more payments, the amount of Five Subscriptions of One Guinea each, will receive, *in addition to the Engraving*, Engravings or Illustrated Works which will be annually issued as usual, an Impression of a beautiful Plate, Engraved in the highest style of Line, *the same size as the Picture*—

"SCENE FROM THE GENTLE SHEPHERD,"

By SIR DAVID WILKIE, R.A.

Note.—This exquisite picture was engraved thirty years ago, but on a scale quite inadequate to do justice to its extreme beauty and delicacy of expression. It is the desire of the Committee, to which the proprietor of the Picture, James T. Gibson-Craig, Esq., has very handsomely acceded, that this perfect work of our great National Painter be now for the first time engraved of the same size as the Painting, and in a style every way worthy of it. As soon as the number of the impressions necessary to supply the Subscribers who have complied with the above regulation has been taken from the Plate, it will be destroyed.

THE COLLECTION OF SUBSCRIPTIONS for the current year is now in course of being made by the various secretaries in their different localities, who will cause receipts made out in the names of their Subscribers of last year to be presented to them for payment. New Subscribers in London are requested to furnish their names without loss of time to the Honorary Secretaries for that city, viz.—

WILLIAM TWEEDIE, Publisher, 337, Strand.
CHARLES ROBERTSON, 99, Long Acre.
W. G. DRAKE, 43, Lothbury.
J. T. RITCHIE, 26, Poultry.
J. R. JOHNSTONE, 8, Fenchurch Street.
J. R. KOCH, 167, Gresham House, Old Broad Street.
SMITH, ELDER, AND CO., Cornhill.
C. HITCHCOCK, 67, Lombard Street.
W. B. MCCOMBIE, Hatton House, Hatton Garden.
A. L. COUTTS, 3, Crescent, New Bridge Street, Blackfriars.
WILLIAM WRIGHT, Messrs. Hankey, Bankers, 7, Fenchurch Street.
J. W. TERRY, Unity Bank, 10, Cannon Street.
FREDERICK BIRCH, Messrs. Morgan Brothers, 1, Jewin Court.
J. DOWIE, 155, Leadenhall Street.
T. WATSON, 77, Cannon Street West.

Edinburgh, 19th February, 1859. [89

ROYAL ACADEMY OF ARTS,
TRAFALGAR SQUARE.

NOTICE TO ARTISTS.—All Works of Painting, Sculpture, Architecture, or Engraving, intended for the ensuing EXHIBITION at the ROYAL ACADEMY, must be sent in on Monday, the 4th, or Tuesday, the 5th of April next, after which time no work can possibly be received, nor can any Works be received which have already been publicly exhibited.

FRAMES.—All Pictures and Drawings must be in gilt frames. Oil Paintings under glass, and Drawings with wide margins, are inadmissible. Excessive breadth in frames, as well as projecting mouldings, may prevent pictures obtaining the situation they otherwise merit. The other Regulations necessary to be observed may be obtained at the Royal Academy.

JOHN PRESCOTT KNIGHT, R.A., Sec.

Every possible care will be taken of Works sent for exhibition, but the Royal Academy will not hold itself accountable in any case of injury or loss, nor can it undertake to pay the carriage of any package.

The prices of Works to be disposed of may be communicated to the Secretary.

[6

ROYAL ACADEMY OF ARTS.
London, February 10, 1859.

A LETTER, of which the following is a translation, has been forwarded to the Council of the Royal Academy, and I am directed to press upon the earnest attention of the artists of the United Kingdom an offer so flattering to the Fine Arts of this country. For full particulars apply to M. THEOPHILE SILVESTRE.

JOHN PRESCOTT KNIGHT, R.A. Sec.

SIR,—H. E. the Minister of State, and of the Household of the Emperor of the French, has commissioned me to express the great sympathy and esteem he entertains for the artists of the English school, and to inform them that a room shall be specially set apart for the reception of their works, should they be willing to send to the Exhibition of the Fine Arts, which will open in Paris on the 15th April, 1859. I shall be obliged by your submitting this communication to the Council of the Royal Academy.

I have the honour to be, &c.,
THEOPHILE SILVESTRE.

Arundel Street, Panton Square, Haymarket.

[63

MR. CLAUDET,
PHOTOGRAPHER IN ORDINARY
TO
THE QUEEN.
107,
REGENT STREET,
TWO DOORS SOUTH OF VIGO STREET. [12

SOHO SQUARE BAZAAR.

GOVERNESSES, TUTORS, COMPANIONS, SUPERIOR SCHOOL TEACHERS.—The well-known character of this old-established house offers the best security to families seeking English and Foreign Governesses, with the highest testimonials in proof of educational ability. "The REGISTRY" is in charge of a lady of great experience, and with distinct reference to religious qualifications. [74

GUARANTEED PICTURES FOR SALE AT MR. MORBY'S, 63, BISHOPSGATE STREET WITHIN.

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Bright,	A. Johnston,	Soper,
Bennett,	Ladeu,	Shalders,
Clater,	Mogford,	G. Smith,
E. W. Cooke, A.R.A.,	Meadows,	Stark,
Cobbett,	Late W. Muller,	J. Syer,
Mrs. Duffield,	Niemann,	C. Dukes,
Fripp,	Late W. Oliver,	M'Kewan,
Frith, R.A.,	A. Provis,	Vickers,
W. Hunt,	S. Percy,	Wainewright,
Hemsley,	T. S. Robins,	Webb,
Halle,	Rossiter,	Late E. Williams.

Manufacturer of Cornices, Looking-glasses, and Frames. Artists and Country Dealers supplied. A written guarantee given with each picture. [62

ROYAL ACADEMY OF ARTS.
London, February 12, 1859.

H. E. THE MINISTER OF THE NETHERLANDS has notified to the President and Council of the Royal Academy, that an Exhibition of the Fine Arts will be held at the Hague in May next, to which the Artists of the United Kingdom are invited to contribute their works. For particulars apply to Messrs. P. & D. COLNAGHI & Co., 13, Pall Mall, East.

64] JOHN PRESCOTT KNIGHT, R.A. Sec.

BRIDGEWATER GALLERY.

THE PUBLIC are informed that the BRIDGEWATER GALLERY opened on SATURDAY, the 12th inst. For Tickets of Admission apply to J. M. SMITH, 137, New Bond Street. [7

THE CRYSTAL PALACE ART-UNION, established for the promotion of public taste in Fine and Ornamental Art. Under the sanction of the Right Hon. the Lords of the Committee of Privy Council for Trade.

COUNCIL.

PRESIDENT.

The Right Hon. the Earl of CARLISLE, K.G., &c.

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SECRETARY AND GENERAL SUPERINTENDENT.

THOMAS BATTAM, Jun., Esq., F.S.A.

The various works which have been prepared expressly for the Society, from which subscribers of One Guinea have the right of selection, in addition to one chance in the prize distribution to take place in July next, are now temporarily on view in the Sheffield Court, Crystal Palace, where subscriptions are received. [75

MAYALL'S
PHOTOGRAPHIC GALLERY,
224 & 226, REGENT STREET,
CORNER OF ARGYLL PLACE.

Photographs on Paper, or, by the Patented Process, on Ivory.

DAGUERREOTYPES & STEREOSCOPES TAKEN DAILY.

Mr. Mayall's Gallery of Photographic Portraits of distinguished and eminent individuals Open Daily for public inspection. The exhibition contains Mr. Mayall's newly-painted ivory photographic miniatures, life-size pictures, and photographic portraits of every size and style, including (among others) H.R.H. the Prince Consort, H.R.H. the Prince of Wales, as Colonel of the Army, H.R.H. the Duke of Cambridge, Prince Edward of Saxe Weimar, Prince F. W. of Prussia, Prince Regent of Baden, Prince Leiningen, Lord John Russell, Sir George Grey, Viscount Canning, Bishop of Oxford, Duke of Argyll, Duke of Newcastle, Earl of Aberdeen, Earl of Clarendon, Viscount Palmerston, the Lord Chancellor, Chancellor of the Exchequer, Lord Lyndhurst, Bishop of Ripon; Sir Charles Eastlake, President Royal Academy; Frank Stone, Esq., A.R.A., Sidney Cooper, Esq., A.R.A.; F. Lee, R.A.; S. Hart, R.A.; R. Leslie, R.A.; Sir Wm Newton, R.A.; E. H. Baily, R.A.; J. Gibson, R.A.; the Crimean Commanders, Photographed by Mr. Mayall for her Majesty the Queen, &c. Open from Nine till Five o'clock. [125

PUBLIC EXAMINATIONS in ELEMENTARY DRAWING.—PUBLIC EXAMINATIONS in DRAWING, conducted by the Science and Art Department, will be held in the month of March next, at the District Schools of Art at—

Finsbury—William-street, Wilmington-square	St. Thomas' Charterhouse—Goswell-street.
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THE ILLUSTRATED LONDON NEWS, NOVEMBER 13, 1858.

"The art of photography has just been put to noble use in the production of facsimiles of Raphael's grand Cartoons—the treasures of the Hampton Court Gallery—in a style which almost sets engraving, with all its brilliant resources, at defiance, and upon a scale never yet attempted in that medium. These photographs, which have been executed by Messrs. Caldesi and Montecchi, and published by Messrs. Colnaghi and Co., are printed in three sizes, the largest of which is after the rate of 44 inches by 28 inches, varying according to the proportions of the Cartoons; the smaller sizes are about two-thirds and one-third of these dimensions. These, as they hang on the walls before us, are really grand works, showing the very hand of Raphael in every touch in a way which no copying, no attempt at what is termed 'translation,' could possibly approach. Raphael was the great master of expression, and every figure, every face, every feature he traced was a study; and in none of his works is his masterly genius in this respect more lavishly, more triumphantly manifest, than in these inimitable Cartoons. Hanging in a questionable light, removed from the eye, at Hampton Court, these beauties have hitherto been but imperfectly appreciated; whilst in the nicest efforts of engraving they suffered disparagement more or less, sometimes were utterly lost. The broad sun rays, peering through the dusty and broken surfaces on which these immortal lines were traced, can alone bring them again to view, and develop the resources of that fervid imagination and cunning hand which devised and produced them. In the tone, too, of these photographs there is a solemnity and massive grandeur which no effect of engraving could approach. Perhaps no artist was better suited for reproduction in photography than Raphael, for his strength was rather in design than colour; and this is especially true of the Cartoons, which were executed in thin, transparent colours, very much after the fashion known as *grisaille*. The consequence is a general harmony in the result of the sun-paintings taken from them; whilst in the case of some colours, which ordinarily have presented difficulties to the photographers—for instance, the yellows, which work black, and the blues, which come out colourless—the discrepancy is here less in degree, and less important in its consequences, than in most other pictures that we have seen attempted. Besides the Cartoons themselves, studies of particular heads and groups have been produced by Messrs. Montecchi and Caldesi upon a much larger scale—in some instances almost the size of life. And what studies they are, too! The man who would have a pictorial complete encyclopædia of the human mind and passions need go no further. The Cartoon of 'Paul Preaching at Athens,' is perhaps richer in varied and subtle expression than any of the rest, and this, accordingly, supplies a large portion of the enlarged studies hitherto worked. A curious circumstance connected with one of the figures in this Cartoon, and which has remained unknown until the prying sun-ray revealed it, is that the great painter inscribed his name, or at least his initials (R. S.) on the robe covering the shoulder of the Damaris, who kneels on the extreme right, seen in the person of one of his favourite models—a woman with a fine Italian head and grand contour, whom he introduced in many of his works. This circumstance only came to light after the printing of these photographs, and it is a striking illustration of the unerring fidelity and minute resource of this new process."

THE ATHENÆUM, OCTOBER 9, 1858.

"We have received a specimen photograph of one of Raphael's Cartoons, the first of a series about to be published by Messrs. Colnaghi and Co. The great original is reduced from about fourteen feet to three feet, and to two lesser sizes, to suit portfolios and purses. There can be no doubt that the days of modern engraving are numbered. The dot and stipple, the inky, the cloudiness of modern cheap engraving can never hope to hold ground against the speed and accuracy of such photographs as these, so broad, grand, free, and certain,—the perfect transcript of every but the colour of the artist's thought."

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FOR THE PROTECTION OF ALL ARTICLES WHICH MAY BE INJURED BY EXPOSURE;

AQUARIA AND FERN CASES,

IN A VARIETY OF SHAPES AND SIZES;

PLATE GLASS; PATENT PLATE GLASS;

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JOHN HARDMAN AND Co.

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In Gold, Silver, Brass, and Wrought Iron.

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Monumental Brasses. Artists in Stained Glass.

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COVENT GARDEN MARKET.

THE BEST HOUSE IN LONDON FOR

FRUITS and all kinds of VEGETABLES

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PULLEN & SONS,

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THE WATER CURE.

SUDBROOK PARK, RICHMOND, SURREY.

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WINES NO LONGER AN EXPENSIVE LUXURY.

WELLER & HUGHES'

SOUTH AFRICAN WINES,

CLASSIFIED AS

PORT . . .	20s. and 24s. per dozen.
SHERRY . .	
MADEIRA .	
CLARET . . .	24s. "
TENT	28s. "
COLONIAL BRANDY, pale or brown, 15s. per gal.	

Bottles and packages charged, but the same allowed if returned.

Extract from Dr. Letheby's Analysis of our Wine.

"I find your wine pure and unadulterated, and have no doubt it being far more wholesome than the artificial mixtures too often sold for genuine sherry."

"The flavour and quality of Messrs. Weller & Co.'s wines leave nothing to be desired,—indeed, they appear much finer than the ordinary foreign wines."—*Morning Post*, August 9th, 1858.

TERMS—Cash or reference.

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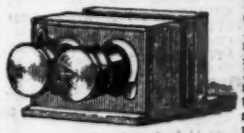

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The above COMPANY has been formed for the purpose of supplying the Nobility, Gentry, and Private Families with PURE WINES of the highest character, at a saving of at least 30 per cent.

SOUTH AFRICAN SHERRY	. . . . .	**20s. & 24s. per doz.**
SOUTH AFRICAN PORT	. . . . .	**20s. & 24s.** ,,
THE FINEST EVER INTRODUCED TO THIS COUNTRY		
ROYAL VICTORIA SHERRY	. . . . .	**32s.** ,,
A truly excellent and natural wine.		
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(Ten years in the wood).		
SPARKLING EPERNAY CHAMPAGNE	. . . . .	**38s.** ,,
Equal to that usually charged 60s. per dozen.		
PALE COGNAC BRANDY	. . . . .	**52s. & 60s.** ,,

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Invite attention to their Manufacture of LOOKING GLASSES, of which a large and varied Stock will be found at their Warehouses.

They recommend their Glass for its superiority in whiteness and cleanness, and can guarantee it to be of the best quality. Most careful attention is given in the manufacture of their frames, to secure solidity, combined with elegance of finish and durability of gilding; at the same time that, from combining in one Manufactory the various operations necessary to produce a complete Looking Glass, they are enabled to offer their Goods at the most moderate prices.

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Premium to Assure £100.			Whole Term.	
Age	One Year.	Seven Years.	With Profits.	Without Profits.
20	£0 17 8	£0 19 9	£1 15 10	£1 11 10
30	1 1 3	1 2 7	2 5 5	2 0 7
40	1 5 0	1 6 9	3 0 7	2 14 10
50	1 14 1	1 19 10	4 6 8	4 0 11
60	3 2 4	3 17 0	6 12 9	6 0 10

MUTUAL BRANCH.

Assurers on the Bonus system are entitled, at the end of five years, to participate in nine-tenths, or ninety per cent. of the profits.

The profit assigned to each policy can be added to the sum assured, applied in reduction of the annual premium, or be received in cash.

At the first division a return of 20 per cent. in cash, on the premiums paid was declared; this will allow a reversionary increase, varying, according to age, from 66 to 28 per cent. on the premiums, or from 5 to 15 per cent. on the sum assured.

One-half of the "whole term" premium may remain on credit for seven years, or one-third of the premium may remain for life as a debt upon the policy at 5 per cent., or may be paid off at any time without notice.

Claims paid in one month after proofs have been approved.
Loans upon approved security.
No charge for policy stamps.
Medical attendants paid for their reports.
Persons may, in time of peace, proceed to, or reside in, any part of Europe, or British North America, without extra charge.
The medical officers attend every day, at a quarter before two o'clock.

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The well-known reputation of READ'S ENGINES, Machines, and Syringes, has led to the nefarious practice of placing cards in shop-windows, with the words "READ'S PATENT" upon Syringes of the VERY COMMONEST DESCRIPTION.

R. READ begs to caution the public against being deceived by such false representations, as many of these instruments, upon trial, will be found defective and useless.

READ'S instruments have the royal arms, and address,

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G. H. STEVENS'S Premises, 14, STAFFORD ROW, Pimlico, having been purchased for the Pimlico Improvements, the GLASS MOSAIC WORKS and SHOW-ROOMS are removed to 56, GREAT QUEEN STREET, LINCOLN'S-INN-FIELDS. A variety of Articles suitable for Birthday and Wedding Presents.

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LADIES' SELECT CLASSES, of not more than Twelve in each Class.

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The Total Amount assured exceeds Four Million Four Hundred Thousand Pounds.

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The Premiums required, although moderate, entitle the Assured to 80 per cent. of the Quinquennial Surplus.

The lives assured are permitted in time of peace, and not being engaged in mining or gold digging, to reside in any country; or to pass by sea (not being seafaring persons by profession) between any two parts of the same hemisphere—distant more than thirty-three degrees from the Equator, without extra charge.

All Policy Stamps and Medical Fees are paid by the Company.

By recent enactments, persons are exempt, under certain restrictions, from Income Tax, as respects so much of their income as they may devote to Assurances on Lives.

The Annual Reports of the Company's state and progress, Prospectuses and Forms, may be had, or will be sent, post-free on application at the Office, or to any of the Company's Agents. [25

UNITED KINGDOM
LIFE ASSURANCE COMPANY,

8, WATERLOO PLACE, PALL MALL, LONDON, S.W.

The Funds or Property of the Company, as at 31st December, 1857, amounted to £617,801, invested in Government or other approved securities.

Annual Income, upwards of £111,000, from premiums alone.

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CHARLES BERWICK CURTIS, Esq., DEPUTY-CHAIRMAN.

INVALID LIVES.—Persons not in sound health may have their lives insured at equitable rates.

ACCOMMODATION IN PAYMENT OF PREMIUMS.—Only one half of the Annual Premium, when the Insurance is for life, requires to be paid for the first five years, simple interest being charged on the balance. Such arrangement is equivalent *to an immediate advance of 50 per cent. upon the Annual Premium*, without the borrower having recourse to the unpleasant necessity of procuring Sureties, or assigning, and thereby parting with his Policy, during the currency of the Loan, irrespective of the great attendant expenses in such arrangements.

The above mode of insurance has been found most advantageous when Policies have been required to cover monetary transactions, or when incomes applicable for Insurance are at present limited, as it only necessitates half the outlay formerly required by other Companies before the present system was instituted by this Office.

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73] (By order) E. LENNOX BOYD, Resident Director.

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Complete at £3 3s.

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From the introduction of improved Machinery, is now enabled to supply the Pattern Microscope so much esteemed by the Society of Arts, and finished in a superior manner, with

THREE ACHROMATIC POWERS,

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A Large Assortment of First-Class Microscopes always in Stock, at the lowest price.

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ESTABLISHED IN 1765. [122

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Established in 1797.

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Low Rates, without participation in Profits.

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All Policies effected prior to the 1st July, 1861, on the Bonus Scale of Premium, will participate in the next Division of Profits.

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This preparation contains nothing injurious to colours, but, on the contrary, acts as a preservative. Its component parts are all used commonly in the Arts: the basis is Gum Copal. Artists using this SICCATIF will find it a most agreeable and safe medium. It has been in use for some time past with many of our most eminent artists, and has met with their warmest praise.

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MESSRS. J. and R. M'CRACKEN, Foreign Agents and Agents to the ROYAL ACADEMY, No. 7, Old Jewry, beg to remind the Nobility, Gentry, and Artists, that they continue to receive Consignments of Objects of Fine Arts, Baggage, &c., from all parts of the Continent, for Clearing through the Custom-house, &c., and that they undertake the Shipment of effects to all parts of the world.

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MARKING Linen, Silk, Cotton, Books, &c., with CULLETON'S PATENT ELECTRO-SILVER PLATE is the most easy, prevents the Ink spreading, and never wears out. Any person can use them. By means of this invention a thousand pieces of linen can be marked in one hour. Initial Plate, 1s.; Name, 2s. 6d.; set of Moveable Numbers, 2s. To be had Crest, 5s.; Coat of Arms, 10s., with directions for use. To be had of the Inventor and sole maker, T. CULLETON, 1 and 2, Lancaster Place (one door from St. Martin's Lane), London. N.B.—Family Arms searched for, and Pedigrees traced at the College of Arms and British Museum, by Mr. CULLETON.

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FROM THE MINES OF BORROWDALE,

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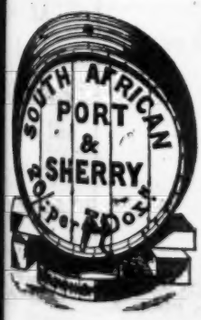

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Wines from South Africa.

DENMAN, INTRODUCER OF

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THE WELL-ESTABLISHED and DAILY-INCREASING REPUTATION of these WINES (which greatly improve in bottle) renders any comment respecting them unnecessary. A Pint Sample of each for 24 Stamps. WINE in CASK forwarded Free to any Railway Station in England.

EXCELSIOR BRANDY, Pale or Brown, 15s. per gallon, or 30s. per dozen. TERMS: CASH.—Country Orders must contain a remittance. Cross Cheques Bank of London. Price Lists forwarded on application.

JAMES L. DENMAN,

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INSTITUTED 1837.

INCORPORATED BY ROYAL CHARTER, 10th VICTORIÆ, 1846.

ART-UNION OF LONDON,

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The Prints of "Life at the Sea-side" are now ready.

Every Subscriber of One Guinea will receive an impression of a large and important Plate, by C. W. Sharpe, from the celebrated Original Picture by W. P. FRITH, R.A.,

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Polytechnic Chemical School, London.

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The lives assured are permitted in time of peace, and not being engaged in mining or gold digging, to reside in any country; or to pass by sea (not being seafaring persons by profession) between any two parts of the same hemisphere—distant more than thirty-three degrees from the Equator, without extra charge.

All Policy Stamps and Medical Fees are paid by the Company.

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The Annual Reports of the Company's state and progress, Prospectuses and Forms, may be had, or will be sent, post-free on application at the Office, or to any of the Company's Agents. [25

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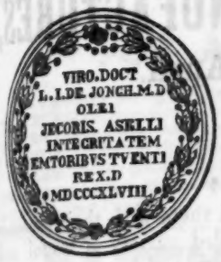

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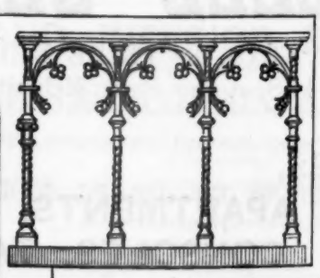

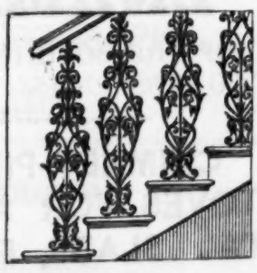

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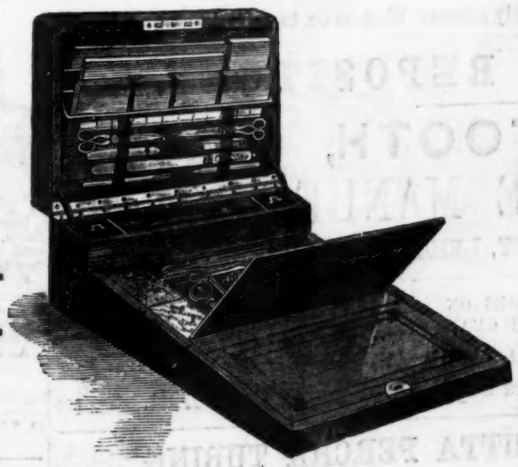

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And at the Perfume Fountains, CRYSTAL PALACE, Sydenham. [105

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S. C. Hall, Esq., F.S.A., has kindly allowed W. A. & Co. to refer to him. [68

FINE ART REPOSITORY.

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PICTURE FRAME MANUFACTURER,

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N.B.—ANCIENT AND MODERN PICTURES ON SALE, AND ALL WORKS BY LIVING ARTISTS GUARANTEED.

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Artists and Country Dealers Supplied. Packing Cases Lent. [99

DURABILITY OF GUTTA PERCHA TUBING.

MANY inquiries having been made as to the Durability of Gutta Percha Tubing, the Gutta Percha Company have pleasure in giving publicity to the following letter:—

From SIR RAYMOND JARVIS, Bart., VENTNOR, ISLE OF WIGHT. Second Testimonial.

"March 10th, 1852.

"In reply to your letter, received this morning, respecting the Gutta Percha Tubing for Pump Service, I can state with much satisfaction, it answers perfectly. Many Builders and other persons have lately examined it, and there is not the least apparent difference since the first laying down, now several years; and I am informed that it is to be adopted generally in the houses that are being erected here."

N.B. From this Testimonial it will be seen that the CORROSIVE WATER of the ISLE of WIGHT has no effect on Gutta Percha Tubing.

The Gutta Percha Company, Patentees, 18, Wharf Road, City Road, London. [26

The MOST SUCCESSFUL ARTICLE ever known in the GROWTH and IMPROVEMENT of the HUMAN HAIR, is

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proved beyond question by its results for more than HALF A CENTURY past, and when other specifics have failed.

Its invaluable properties have obtained the Patronage of Royalty the Nobility, and the Aristocracy throughout Europe; while its introduction into the Nursery of Royalty, and the high esteem in which it is universally held, with numerous Testimonials constantly received of its efficacy, afford the best and surest proof of its merits.—Price 3s. 6d. and 7s.; Family Bottles (equal to four small), 10s. 6d.; and double that size, 21s.

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This Royally-patronised and universally esteemed Specific exerts the most soothing, cooling, and purifying action on the Skin, eradicates Freckles, Tan, Pimples, Spots, Discolouration, and other Cutaneous Visitations, and renders the SKIN CLEAR, FAIR, and BLOOMING.—Price 4s. 6d. and 8s. 6d. per bottle.

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Are indispensable to Personal Attraction and to Health and Longevity, by the proper Mastication of Food.

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Compounded of ORIENTAL INGREDIENTS, is of inestimable value in

Improving and Beautifying the Teeth, Strengthening the Gums, and in rendering
THE BREATH SWEET AND PURE.

It eradicates Tartar from the Teeth, removes Spots of Incipient decay, and polishes and preserves the Enamel, to which it imparts a PEARL-LIKE WHITENESS. Price 2s. 9d. per box.

Sold by A. ROWLAND & SONS, 20, Hatton Garden, London, and by Chemists and Perfumers.

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Sporting Shirts in new and extraordinary designs, and in all colours, including Horses, Dogs, Foxes, Birds, &c.: also a choice of more than 100 new and fashionable Coloured Shirtings in new and gentlemanly patterns, 26s. and 31s. 6d. the half dozen.

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DAVY'S ORIGINAL DIAMOND CEMENT.—An invaluable Preparation for joining broken China, Earthenware, Woods, Cabinet-work, and Fancy Articles of every description, with extreme strength and neatness; remarkable for the great facility of using it. As there are several disgraceful imitations of the DIAMOND CEMENT, the public can avoid failure and disappointment only by strict caution in purchasing none without the signature, "E. DAVY," on the Wrapper. Nothing ever sold by the name of Diamond Cement previous to his invention.

N.B.—Manufactured by BARCLAY & SONS, No. 95, Farringdon Street (removed from 300, Strand). Price 1s. per Bottle. [

THE

ART-JOURNAL ADVERTISER.

No. 251. LONDON: MAY, 1859.

ROYAL ACADEMY OF ARTS,
TRAFALGAR SQUARE.

THE EXHIBITION of the ROYAL ACADEMY will open on Monday, the 2nd of May. Admission 1s. Catalogues 1s.

JOHN PRESCOTT KNIGHT, R.A., Secretary.

BRISTOL AND WEST OF ENGLAND ART-UNION, 1859. (By Royal Authority.) Every Subscriber of One Guinea will receive an impression of the large and costly Line Engraving, by THOMAS LANDSEER, of

"THE SHEPHERD'S BIBLE,"

from the celebrated original picture by SIR EDWIN LANDSEER, R.A., in addition to the chance of obtaining a valuable Painting or other Work of Art, to be selected from the prizes already secured by the Committee.

Fine impressions of the Plate are now on view, and, with the first Prize List, may be obtained of the local Agents throughout the Country. London Subscriptions may be paid to H. GRAVES & Co., 6, Pall Mall; Mr. J. WATKINS, 34, Parliament Street, Westminster; or W. H. MILLER, Esq., 17, Gracechurch Street, London.

ART-UNION OFFICE, BRISTOL. [93

SOCIETY OF ARTISTS,
NEW STREET, BIRMINGHAM.

PRESIDENT.—SIR CHARLES L. EASTLAKE, P.R.A.
VICE-PRESIDENT.—MR. PETER HOLLINS.
TREASURER.—MR. F. H. HENSHAW.

The Annual Exhibition will be held in the ensuing autumn, in the noble and spacious rooms now occupied by this Society, which, for exhibition purposes, are well known to possess advantages of unquestionable superiority.

Works of Art intended for the same will be received (subject to the regulations of the Society's Circular) immediately upon the close of the London Exhibitions, by the Society's agent, Mr. J. GREEN, of 14, Charles Street, Middlesex Hospital, London.

ALLEN E. EVERITT, Hon. Sec.

BIRMINGHAM, April 20, 1859. [13

MR. L. V. FLATOU has the honour of announcing that his Second Exhibition of Oil Paintings for the Season has just opened. The pictures comprise valuable specimens of the following distinguished masters:—Sir Charles Eastlake, R.A., Callcott, R.A., Frith, R.A., Roberts, R.A., Webster, R.A., Pickersgill, R.A., Elmore, R.A., Creswick, R.A., Lee, R.A., Maclise, R.A., Ward, R.A., Etty, R.A., Danby, A.R.A., Cooper, A.R.A., Poole, A.R.A., Goodall, A.R.A., F. Stone, A.R.A., Hook, A.R.A., Phillip, A.R.A., Faed, Bright, Solomon, Provis, Linnell, Sen., Wm. Linnell, Baxter, W. Pyne, and numerous others, whose works command a large share of public admiration. Admission free, on presenting an address card. On view and sale at Messrs. Leggatt, Haywood, and Leggatt's, New City Gallery, 19, Change Alley—Entrance by 28, Cornhill.

THE NATIONAL FLAX COMPANY (LIMITED). Capital £200,000, in shares of £1 each. Five shillings to be paid on application.

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The imports of foreign flax fibre having declined to a most serious extent, and the cultivation of the plant decreased at home, a great necessity has arisen for laying the foundation of a system whereby a sufficient supply of raw material may be secured to meet the requirements of a great staple industry of the country, known as the flax and linen trade.

It has, therefore, been determined to form the National Flax Company (Limited), whereby such a system may be initiated.

This will be effected by the introduction of mechanical improvements, whereby a continuous and easy, as well as profitable, preparation of the fibre from the plant can be effected.

Such preparation will be carried on in establishments to be called Stations, and to be erected in suitable localities, where the flax crop, in its entirety or otherwise, will be purchased from the growers.

By thus creating a market within easy reach of the farmer, and proving to him practically that he can easily produce a good paying crop, needing no further trouble in its preparation, and for which he may regularly receive ready money at harvest time, when the demands on him for labour-cost are large, it is considered that a very extensive growth of flax will be gradually introduced throughout the country generally.

A more perfect cultivation of this plant will also be induced, whereby many existing prejudices in respect to the supposed exhaustive properties of flax will be removed, and the grower convinced that it is really one of value in districts suitable to it, and in fair rotation. It will also be found that land capable of producing any kind of grain is equally available for flax, and that there is no better preparation for a wheat crop to follow.

The Company have secured the patents, plans, and services of Mr. G. A. Cator, who has devoted a large sum of money and many years in bringing the matter to its present effective condition.

By a reference to the detailed prospectus, which may be had on application, it will be clearly seen that, with the outlay proposed, a very large dividend may be calculated on with perfect safety, showing that this Company presents unusual features of promise to parties seeking investment in substantial and well-considered enterprises. [107

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS, Incorporated by Royal Charter. The THIRTY-SIXTH ANNUAL EXHIBITION of this Society is now OPEN from 9 A.M. until dusk. Admittance 1s.

Suffolk Street, Pall Mall East. T. ROBERTS, Sec. [130

The choice Collection of English Pictures and old Wedgwood Ware of the late W. J. Broderip, Esq.

MESSRS. CHRISTIE and MANSON respectfully give notice that they will SELL, by AUCTION, at their Great Room, 8, King Street, St. James's Square, on FRIDAY, June 10, and following day, at 1 o'clock precisely, by order of the Executors, the choice COLLECTION of ENGLISH PICTURES, formed with great taste by that well-known amateur, William J. Broderip, Esq., F.L.S., deceased, and removed from his late residence in Raymond's Buildings; including a very important work of W. H. Hunt. Also the very extensive and beautiful collection of old Wedgwood Ware. Further notice will be given. [155

The important Collection of Engravings of W. Curling, Esq.

MESSRS. CHRISTIE and MANSON respectfully give notice that they will SELL, by AUCTION, at their Great Room, 8, King Street, St. James's Square, on WEDNESDAY, May 25, at 1 o'clock precisely, the very choice COLLECTION of ENGRAVINGS, formed with great taste and judgment by William Curling, Esq., including nearly a complete series of the works of Sir Edwin Landseer, R.A., in the earliest proof states, many of them with the painter's autograph, and some in unique states and with the etchings, showing the progress of the different engravings. Also some fine proofs by Longhi, Müller, Foster, and Raphael Morghen, the property of a gentleman. May be viewed two days preceding, and catalogues had. [153

Works of Mr. T. S. Robins, Member of the New Society of Painters in Water-Colours.

MESSRS. CHRISTIE AND MANSON respectfully give notice that they will SELL by AUCTION, at their Great Room, 8, King Street, St. James's Square, on FRIDAY, May 13, at 1 o'clock precisely, the remainder of the PICTURES, DRAWINGS, and SKETCHES, of that talented Artist, T. S. Robins, Esq., Member of the New Society of Painters in Water-Colours, who is giving up his profession for a time, and going abroad for the benefit of his health. Comprising Seventy beautiful Drawings, and including some of his finest productions, some important and beautiful finished pictures, and some admirable sketches and studies from nature. Also capital drawings by G. Harvey, A.N.A., twelve beautiful sketches, by C. Stanfield, R.A., three important drawings, by W. Blake, and other interesting works. May be viewed two days preceding, and catalogues had. [152

The valuable Collection of the Works of Raphael Morghen of the late F. H. Standish, Esq.

MESSRS. CHRISTIE AND MANSON respectfully give notice that they will SELL by AUCTION, at their Great Room, 8, King Street, St. James's Square, on WEDNESDAY, May 25, at 2 o'clock, the very valuable COLLECTION of the WORKS of Raphael Morghen, in the choicest proof states, formed by Frank Hall Standish, Esq., deceased. May be viewed two days preceding, and catalogues had. [154

Important Works of Sir Joshua Reynolds.

MESSRS. CHRISTIE and MANSON respectfully give notice that they will SELL by AUCTION, at their Great Room, 8, King Street, St. James's Square, on SATURDAY, June 11, at 2 o'clock, two very important and beautiful works of Sir Joshua Reynolds; being Portraits of Miss Ridge and Miss Gwatkin; these charming works are in a most perfect state of preservation, and have never before been out of the family of the great painter. May be viewed three days preceding, and catalogues had. [156

The very choice Collection of English Pictures and Drawings of Edward Rodgett, Esq.

MESSRS. CHRISTIE AND MANSON respectfully give notice that they will SELL by AUCTION, at their Great Room, 8, King Street, St. James's Square, on SATURDAY, May 14, at 1 precisely, the very choice cabinet of ENGLISH PICTURES and DRAWINGS of the highest class, formed with great taste by that well-known amateur, Edward Rodgett, Esq., and removed from Avenham Tower, Preston. The pictures comprise the Poacher's Bothy, a beautiful work of Sir E. Landseer, R.A.; the Rivals, a very fine work of Leslie, R.A.; Othello's first Misgivings, by Herbert, R.A.; the Swing, the favourite work of F. Goodall, R.A., exhibited in the Academy, in 1853; the Fairy Stroll, and a Scene in Normandy, by the same master; Il Penseroso, a charming work of Sant; the Forester's Meal, and two other beautiful works of Collins, R.A.; All Fours, by Webster, R.A.; Baby's Turn, the well-known work of Cope, R.A., exhibited at the Academy; two important works of D. Cox; fine Landscapes, by P. Nasmyth, Sir A. Callcott, W. Müller, Anthony Creswick, and Linnell; and beautiful works by Baxter, Boxall, G. Chambers, Etty, R.A., Frith, R.A., J. Gilbert, Hering, Holland, Kennedy, Maclise, R.A., G. B. O'Neil, H. O'Neil, Noel Paton, and P. F. Poole, A.R.A. In water-colours, five important and beautiful works of Turner, R.A.; seven, by D. Cox; five, by Cattermole; five, by W. Hunt; two very important works of F. Tayler, and charming examples of Allen, Chambers, Collins, R.A., De Wint, Frost, C. Fielding, F. Goodall, R.A., Nash, Prout, Pyne, Roberts, R.A., Topham, Richardson, Uwins, R.A., and Wright, many of which were exhibited at the Art-Treasures Exhibition. May be viewed three days preceding, and catalogues had. [150

The choice and important Collection of the late Hon. Edmund Phipps.

MESSRS. CHRISTIE AND MANSON respectfully give notice that they will SELL by AUCTION, at their Great Room, 8, King Street, St. James's Square, on SATURDAY, June 25, the very choice COLLECTION of PICTURES, formed by the Hon. General Phipps, and late the property of the Hon. Edmund Phipps, deceased. Comprising beautiful examples of some of the best painters in the Dutch and French schools, and important works of Sir Joshua Reynolds, Sir D. Wilkie, and Sir A. Callcott, Sir E. Landseer, and other celebrated painters of the present day. Further notice will be given. [151

MAYALL'S
PHOTOGRAPHIC GALLERY,
224 & 226, REGENT STREET,
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Photographs on Paper, or, by the Patented Process, on Ivory.

DAGUERREOTYPES & STEREOSCOPES TAKEN DAILY.

Mr. Mayall's Gallery of Photographic Portraits of distinguished and eminent individuals Open Daily for public inspection. The exhibition contains Mr. Mayall's newly-painted ivory photographic miniatures, life-size pictures, and photographic portraits of every size and style, including (among others) H.R.H. the Prince Consort, H.R.H. the Prince of Wales, as Colonel of the Army, H.R.H. the Duke of Cambridge, Prince Edward of Saxe Weimar, Prince F. W. of Prussia, Prince Regent of Baden, Prince Leiningen, Lord John Russell, Sir George Grey, Viscount Canning, Bishop of Oxford, Duke of Argyll, Duke of Newcastle, Earl of Aberdeen, Earl of Clarendon, Viscount Palmerston, the Lord Chancellor, Chancellor of the Exchequer, Lord Lyndhurst, Bishop of Ripon; Sir Charles Eastlake, President Royal Academy; Frank Stone, Esq., A.R.A., Sidney Cooper, Esq., A.R.A.; F. Lee, R.A.; S. Hart, R.A.; R. Leslie, R.A.; Sir Wm Newton, R.A.; E. H. Baily, R.A.; J. Gibson, R.A.; the Crimean Commanders, Photographed by Mr. Mayall for her Majesty the Queen, &c. Open from Nine till Five o'clock. [123

ROYAL EXCHANGE FINE ARTS GALLERY, 24, CORNHILL. MR. MOSBY begs to state that this Gallery is open for the sale of Guaranteed Pictures and Drawings, including specimens of

Anthony,	W. Hunt,	Stothard,
Bright,	E. Hughes,	Shayer, sen.
Bennett,	Hayes,	G. Smith,
Old Crome,	G. Lance,	J. Syer,
E. W. Cooke,	Muller,	Soper,
W. Collins,	Mutrie,	Stark,
Chambers, sen.,	Mogford,	J. M. W. Turner,
D. Cox, sen.,	M'Kewan,	F. Tayler,
Cattermole,	Niemann,	Vacher,
Creswick,	O'Neil,	Vickers,
Duffield,	W. Oliver,	J. Wilson,
Dukes,	J. B. Pyne,	Whymper,
Danby,	S. Percy,	Wainewright,
Etty,	T. S. Robins,	H. B. Willis,
Fripp,	Rossiter,	Williams, sen.,
Holland,	Rowbotham,	Wood, &c.

The Manufactory of Frames, Looking-glasses, and Cornices is carried on as before at 63, Bishopsgate Street Within. [62

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THE LATE J. M. W. TURNER, R.A.,

WITH DESCRIPTIVE TEXT

BY RALPH NICHOLSON WORNUM,

KEEPER AND SECRETARY, NATIONAL GALLERY.

In announcing the publication of a series of first-class Engravings from the Pictures of Joseph Mallord William Turner, who stands so decidedly at the head of English Landscape Painters, it is, perhaps, scarcely necessary to do more than mention the simple fact of their appearance, with the ordinary particulars of size, price, and time of issue, &c. The paintings of Turner have taken their place in the National Collection of England, and in the private galleries of his countrymen. Admiring and enthusiastic friends have waged a war of words with opposing critics and artistic cotemporaries; but the genius of the painter is at last triumphant: his astonishing powers of creation and execution are now generally acknowledged, and even his eccentricities have found zealous defenders and able apologists. The contest upon his merits may now be considered as a matter of Art history, and the immortality of his fame is established.

Under such circumstances it is most surely an enterprise entitled to public support, to render sixty of the best works of our great landscape painter familiar objects in our homes, perpetual though silent teachers of the beautiful, in our libraries and in our drawing rooms.

It is not pretended that the engraver can ever reproduce the gorgeous colouring of the painter; but those admirable results of light and shade—those splendid atmospheric effects, and those unequalled gradations of distance, in which Turner specially excelled, are all within his grasp, and have been frequently transferred to steel, and thence to paper, with the greatest success, as the numerous prints published during the painter's lifetime have satisfactorily proved.

The intention of the Publisher is, that none of the engravings which have preceded the present series shall be superior to the TURNER GALLERY, in point of faithful rendering of the original beauty of execution and delicacy of finish. In mere size it is not his purpose to compete; the number of square inches of engraved surface must at all times be a secondary consideration:—to embody in the print the true spirit and feeling of the painter is the test of a *good* engraving; and in the present work no effort will be wanting to realize this great desideratum. That Turner, during his long career, produced pictures widely differing from each other in every essential point is well known: the TURNER GALLERY will, therefore, comprise specimens of his early, his middle, and his later style; so arranged, when complete, as to afford its possessors abundant means of observing the gradual development of the painter's genius. As a guide and instructor in this interesting study, the work will include historical and critical remarks on each picture by Mr. WORNUM, the Keeper of the National Gallery, a gentleman whose experience and position afford him peculiar qualifications for the task.

As a guarantee that the style and finish of the plates will be of the highest class, and that there will be no departure from the standard established in the early parts, the Publisher trusts that he may with confidence refer to several works of a similar character, which he has had the pleasure of submitting to his patrons, and which have received numerous flattering testimonies from private subscribers and the public press. As instances, he would mention the VERNON GALLERY, long since complete; the ROYAL GALLERY, now in an advanced stage; and also the ART-JOURNAL, a periodical, the artistic and literary merits of which are generally acknowledged. It may be interesting to those disposed to become subscribers to be informed that the majority of the plates in the TURNER GALLERY are already completed, and nearly all the remainder are in the hands of the engraver, and that there is consequently no reason to anticipate any of those vexatious delays which have too often attended the completion of Illustrated serials of a superior character.

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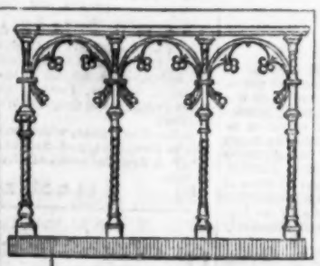

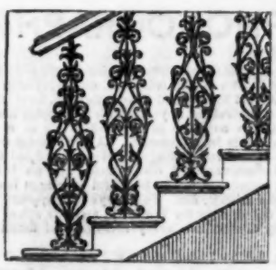

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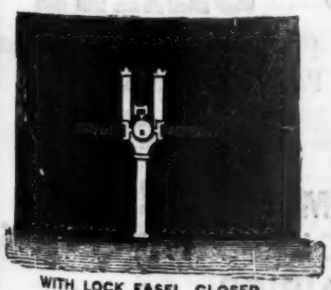

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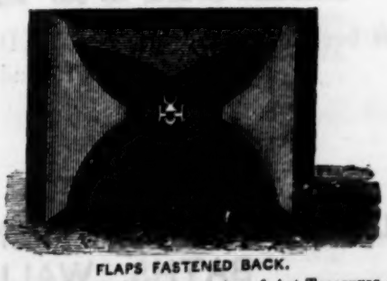

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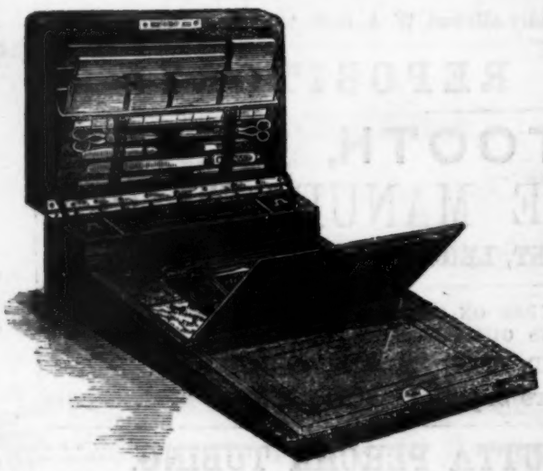
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GOLD FROM £12 TO £20 — SILVER FROM £2 TO £4 — FREE BY POST — TIMED & CHRONOMETER

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GOLD CASES AND JEWELLED.	QUALITY. A	B	C
GENTLEMEN'S.	Gs.	Gs.	Gs.
Horizontal Construction, enamel dial, 4 holes jewelled	10	8	6
Ditto, gold dial and strong case	12	10	7
Bennett's superior London-made patent Lever, jewelled	17	14	12
LADIES'.			
Horizontal Construction, gold dial	10	8	6
Patent Lever (Geneva)	12	10	8
Ditto (English) highly finished	16	14	12

SILVER CASES AND JEWELLED.	QUALITY. A	B	C
GENTLEMEN'S.	Gs.	Gs.	Gs.
Horizontal Construction, sound and serviceable	5	4	3
Superior Lever (Geneva) 10 jewels	7	5	5
Bennett's London-made Levers	8	6	4
LADIES'.			
Horizontal Construction, neat and flat beautifully engraved cases	5	4	3
Superior Geneva Lever	6	5	4
Elegant Silver Dials 10s. 6d. extra.			
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ARTIFICIAL TEETH.

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PERSIAN INSECT DESTROYING POWDER.—This Powder is unrivalled in destroying Fleas, Bugs, Emmets, Flies, Cockroaches, Beetles, Gnats, Mosquitoes, and every other species of Insect in all stages of metamorphosis. Sportsmen will find this an invaluable remedy for destroying Fleas in their Dogs, as also Ladies for their Pet Dogs. It is perfectly harmless in its nature, and may be applied without any apprehension, as it has no qualities deleterious to animal life. Sold in Packets, 1s. and 2s. 6d. each; 1s. Packets sent free by Post for 14 postage stamps.

THOMAS KEATING, Chemist, 79, St. Paul's Church-yard, London. [117

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HOLLOWAY'S OINTMENT AND PILLS.—Pain, Uneasiness. Before actual suffering commences, there is always more or less *uneasiness* in the affected part, on which assiduous friction with Holloway's Ointment exercises such soothing influence that pain is averted. It removes all deep-seated pains, affections of the joints, nervous and rheumatic aches. In diseased conditions of the spinal cord, curvature of the back, weakness of the loins, coldness and numbness of the legs, twitchings and spasms, this searching Ointment, aided by Holloway's Pills, is unfailing. For pain and tenderness it is a specific. In tightness of the chest and difficulty of breathing, palpitation and flatulence, it is always successful. [10

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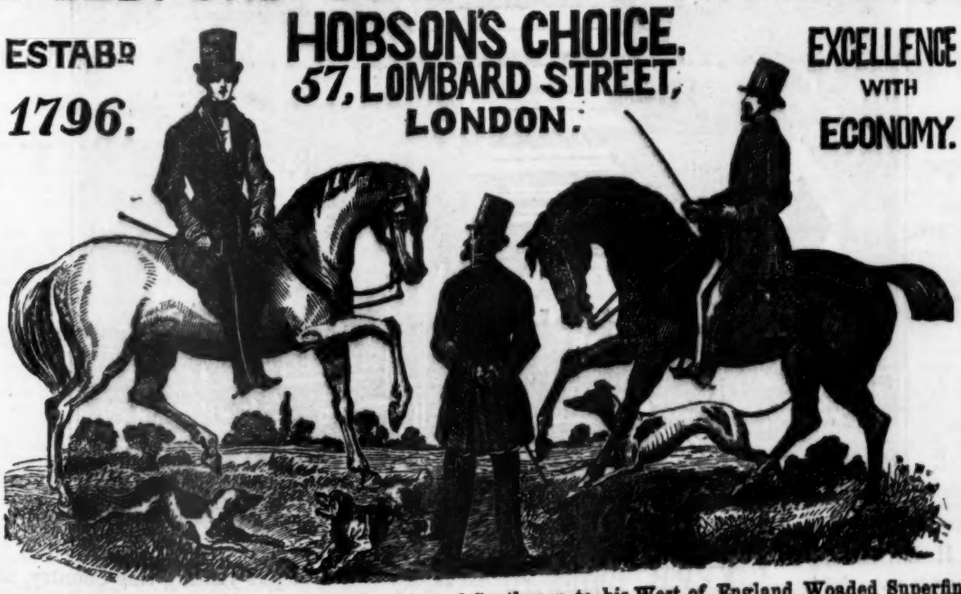

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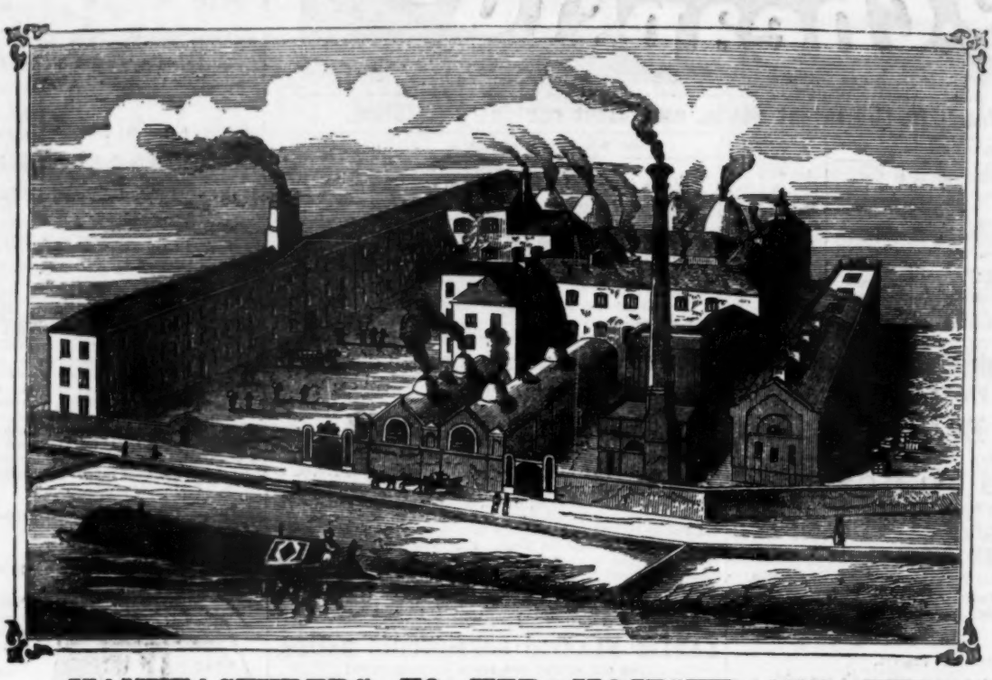

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THE

ART-JOURNAL ADVERTISER.

No. 252. LONDON: JUNE, 1859.

ROYAL ACADEMY OF ARTS,
TRAFALGAR SQUARE.

THE EXHIBITION of the ROYAL ACADEMY is now open. Admission (from Eight till Seven o'clock) 1s. Catalogues 1s.

JOHN PRESCOTT KNIGHT, R.A., Secretary.
[167]

LIVERPOOL ACADEMY.

ARTISTS are respectfully informed that the THIRTY-FIFTH ANNUAL EXHIBITION of the LIVERPOOL ACADEMY will open early in September next. WORKS OF ART intended for exhibition will be received (subject to the Regulations of the Academy's Circular) by Mr. Green, 14, Charles Street, Middlesex Hospital, until the 13th of August, and at the ACADEMY'S ROOMS, OLD POST OFFICE PLACE, CHURCH STREET, LIVERPOOL, until the 20th of August.

JAMES PELHAM, Secretary.
[11]

BRISTOL AND WEST OF ENGLAND ART-UNION, 1859.

BRISTOL AND WEST OF ENGLAND ART-UNION, 1859. (By Royal Authority.) Every Subscriber of One Guinea will receive an impression of the large and costly Line Engraving, by THOMAS LANDSEER, of

"THE SHEPHERD'S BIBLE,"

from the celebrated original picture by SIR EDWIN LANDSEER, R.A., in addition to the chance of obtaining a valuable Painting or other Work of Art, to be selected from the prizes already secured by the Committee.

Fine impressions of the Plate are now on view, and, with the annual Prize List, may be obtained of the local Agents throughout the Country. London Subscriptions may be paid to J. C. SAUNDERS, Esq., 13, Copthall Court, Throgmorton Street, E.C., J. WILKINS, Esq., 34, Parliament Street, Westminster; or W. H. HILLS, Esq., 17, Gracechurch Street, London.

THOS. TODD WALTON, Hon. Sec.

ART-UNION OFFICE, BRISTOL. [93

SOCIETY OF ARTISTS,
NEW STREET, BIRMINGHAM.

PRESIDENT.—SIR CHARLES L. EASTLAKE, P.R.A.
VICE-PRESIDENT.—MR. PETER HOLLINS.
TREASURER.—MR. F. H. HENSHAW.

The Annual Exhibition will be held in the ensuing autumn, in the noble and spacious rooms now occupied by this Society, which, for exhibition purposes, are well known to possess advantages of unquestionable superiority.

Works of Art intended for the same will be received (subject to the regulations of the Society's Circular) immediately upon the close of the London Exhibitions, by the Society's agent, Mr. J. Green, of 14, Charles Street, Middlesex Hospital, London.

ALLEN E. EVERITT, Hon. Sec.

BIRMINGHAM, April 20, 1859. [13

SOCIETY OF PAINTERS IN WATER COLOURS.

THE FIFTY-FIFTH ANNUAL EXHIBITION is now open at their Gallery, 5, Pall Mall, East (close to the National Gallery), from Nine till Dusk. Admittance 1s. Catalogue 6d.

JOSEPH J. JENKINS, Secretary.
[40]

NORFOLK AND NORWICH FINE ARTS ASSOCIATION,

(In connection with the East Anglian Art Union.)

PRESIDENT.—HIS GRACE THE DUKE OF WELLINGTON.

NOTICE TO ARTISTS.

At a late Meeting of the Council of the above Society, the Mayor of Norwich (G. Middleton, Esq.) in the chair, it was resolved to postpone the exhibition for one year, as the meeting deemed it desirable to hold the next exhibition during the Norwich Festival in 1860. Full particulars will be given in future advertisements.

(By order,) CLAUDE L. NURSEY, Hon. Sec.
[35]

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"THE RETURN—FIRST CLASS."
The pair after A. SOLOMON. Price £2 2s.
"CAN I COME IN?"—After SCHLESINGER. Price 7s. 6d.
"SATURDAY NIGHT."
"SUNDAY MORNING."
The pair after E. NICOL. Price 15s.

London: E. GAMBART & Co., 25, Berners-street, Oxford-street, W. [43

IN CHANCERY.—To Importers of Prints, Printsellers, and others.—In Chancery: Gambart v. Louis.—Notice is hereby given, that on motion for an INJUNCTION, made on Thursday, the 12th inst., before Vice-Chancellor Wood, on behalf of the Plaintiff (Mr. E. Gambart, of 25, Berners-street, Oxford-street), the defendants (Messrs. Charles and Adolph Louis, of 6, Dowgate-hill, Cannon-street), entered into an undertaking, until the hearing of this cause, similar in effect to the injunction sought—that is to say, not to receive from Nicholson's Wharf the copies (being German prints) now lying there, of the plaintiff's six prints severally entitled "The Departure—second class," "The Return—first class," "Can I come in?" "Saturday Night," "Sunday Morning," and "Shoeing," and not to import, accept consignments of, sell, purchase, or in any manner deal with any copies of the said six prints. And notice is hereby further given, that if any person is discovered importing, selling, either wholesale or retail, offering for sale, or otherwise in any manner dealing with any copies of the said six prints, immediate legal proceedings will be commenced against such persons.

CHARLES DOD, 19, Great Portland Street, W.,
Solicitor for the Plaintiff. [42

MR. CLAUDET,
PHOTOGRAPHER IN ORDINARY
TO
THE QUEEN.
107,
REGENT STREET,
TWO DOORS SOUTH OF VIGO STREET. [54

LAY FIGURES.

R. BRIGGS AND SON, Lay Figure and Drapery Makers, 1, Welbeck Street, Cavendish Square. Best Stuffed, Life-size Male or Female Figures, £21; Ditto, cotton cover, £18; the Figurette, 32 inches high, £10; and all intermediate juvenile sizes at prices in proportion. Second-hand life-size, £12. Figures lent on hire at prices varying from 5s. to 16s. per month. Figures repaired, re-modelled, and taken in exchange. [137

The choice and important Collection of the late Hon. Edmund Phipps.

MESSRS. CHRISTIE AND MANSON respectfully give notice that they will SELL by AUCTION, at their Great Room, 8, King Street, St. James's Square, on SATURDAY, June 25, at one o'clock precisely, the very choice and important COLLECTION of Ancient and Modern PICTURES, formed by the Hon. General Phipps, and late the property of the Hon. Edmund Phipps, deceased: comprising—The Interior of the Arch Duke Leopold's Picture Gallery, a very important work of Teniers; Interior of a Church, a capital example of De Witt; a chef-d'œuvre of Jan Steen; an Interior, by De Hooghe; a fine Sea-piece, by Backhuyzen; a pair of charming works of Watteau; a pair of Venetian views; brilliant small works of Canaletti; and a view on the Thames, by the same master; beautiful landscapes by Wynants, Vander Neer, K. du Jardin, Ruysdael, and A. V. de Velde. And in the English school the following important works:—six by Sir Joshua Reynolds, viz., his own Portrait, Mrs. Robinson as Perdita, Mrs. Nesbitt, and three other works; Count d'Orsay's Dog, and a Highlander and his Daughter, by Sir E. Landseer, R.A.; Sportsmen reposing, Portrait of Lady Mary Fitzgerald, and Not at Home, by Sir D. Wilkie; Gil Blas and the Actress, by Leslie, R.A.; The Gentle Student, by Newton; A View of Dort, by Sir A. Callcott; two important examples of Hogarth; The Boat-builders, by Collins, R.A.; Interior of a Cathedral, by Roberts, R.A.; and The Widow and Child, by Bonnington. Many of these exquisite works were painted for the late General Phipps. May be viewed three days preceding, and catalogues had. [152

Important works of Sir Joshua Reynolds, and other capital English pictures.

MESSRS. CHRISTIE and MANSON respectfully give notice that they will SELL by AUCTION, at their Great Room, 8, King Street, St. James's Square, on SATURDAY, June 11, at 2 o'clock, two very important and beautiful works of Sir Joshua Reynolds, being Portraits of Miss Ridge and Miss Gwatkin; these charming works are in a most perfect state of preservation, and have never before been out of the family of the great painter. Also, the celebrated picture of the Braddyll family, one of Sir Joshua's most important compositions in the purest taste—exhibited at Manchester; Portrait of Mrs. Quarrington as St. Agnes, engraved; and a Portrait of a Lady, by the same great master; a capital work by Sir E. Landseer; The Woodman's Daughter, the celebrated work of J. E. Millais, A.R.A., exhibited at the Royal Academy in 1851; a very important landscape by Patrick Nasmyth; A View of Leith Hill, by J. Linnell; The Village Choir, a beautiful finished study for the celebrated picture by Webster, R.A., and two other works of the same master; War's Alarms, a very fine example of A. Fraser, from Lord Northwick's collection; capital landscapes by J. B. Willis, Constable, R.A., Shayer, Dupres, Gericault, Bonnington; also very important drawing by Wehnert, Riviere, Warren, and Prout. May be viewed three days preceding, and catalogues had. [151

The choice Collection of English Pictures of the late W. J. Broderip, Esq., F.R.S.

MESSRS. CHRISTIE and MANSON respectfully give notice that they will SELL, by AUCTION, at their Great Room, 8, King Street, St. James's Square, on SATURDAY, June 11, at 1 o'clock precisely, by order of the Executors, the choice CABINET of ENGLISH PICTURES, formed with great taste by that distinguished amateur, W. J. Broderip, Esq., F.R.S., deceased, removed from his late residence in Raymond Buildings; comprising the Hireling Shepherd, the celebrated work of W. Holman Hunt; a landscape, with lambs, a chef-d'œuvre of Verbeckhœven; portrait of Lady Ladd, a charming work of Sir J. Reynolds; and beautiful cabinet examples of Bright, Brandard, Cooper, A.R.A., Etty, R.A., Frost, A.R.A., Danby, A.R.A., Goodall, A.R.A., Hoppner, G. E. Hering, Holland, G. Lane, Lee, R.A., J. Linnell, Niemann, Pickersgill, A.R.A., A. Provis, Sant, Solomons, Woolmer, Ward, R.A., and Wingfield, painted expressly for Mr. Broderip, or selected by him from the different public exhibitions. May be viewed three days preceding, and catalogues had. [150

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224 & 226, REGENT STREET,
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DAGUERREOTYPES & STEREOSCOPES TAKEN DAILY.

Mr. Mayall's Gallery of Photographic Portraits of distinguished and eminent individuals Open Daily for public inspection. The exhibition contains Mr. Mayall's newly-painted ivory photographic miniatures, life-size pictures, and photographic portraits of every size and style, including (among others) H.R.H. the Prince Consort, H.R.H. the Prince of Wales, as Colonel of the Army, H.R.H. the Duke of Cambridge, Prince Edward of Saxe Weimar, Prince F. W. of Prussia, Prince Regent of Baden, Prince Leiningen, Lord John Russell, Sir George Grey, Viscount Canning, Bishop of Oxford, Duke of Argyll, Duke of Newcastle, Earl of Aberdeen, Earl of Clarendon, Viscount Palmerston, the Lord Chancellor, Chancellor of the Exchequer, Lord Lyndhurst, Bishop of Ripon; Sir Charles Eastlake, President Royal Academy; Frank Stone, Esq., A.R.A., Sidney Cooper, Esq., A.R.A.; F. Lee, R.A.; S. Hart, R.A.; R. Leslie, R.A.; Sir Wm Newton, R.A.; E. H. Baily, R.A.; J. Gibson, R.A.; the Crimean Commanders, Photographed by Mr. Mayall for her Majesty the Queen, &c. Open from Nine till Five o'clock. [125

EXHIBITION OF CHROMO-LITHOGRAPHS is RE-OPENED in Messrs. ROWNEY & Co.'s Fine Art Gallery, 52, Rathbone Place. The exhibition comprises specimens of their beautiful art, after Turner, Stanfield, Roberts, Cattermole, Mulready, Hunt, Richardson, De Wint, Copley Fielding, Prout, and many other eminent artists. Open daily from 11 till 7 o'clock. Admission free, on signing the visitors' book. [104

ROYAL EXCHANGE FINE ARTS GALLERY, 24, CORNHILL. MR. MORBY begs to state that this Gallery is open for the sale of Guaranteed Pictures and Drawings, including specimens of

Anthony,	W. Hunt,	Stothard,
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Old Crome,	G. Lance,	J. Syer,
E. W. Cooke,	Mutrie,	G. Chalders,
W. Collins,	Mogford,	Stark,
D. Cox, sen.,	M'Kewan,	J. M. W. Turner,
Cattermole,	Niemann,	F. Tayler,
Creswick,	O'Neill,	Vacher,
Duffield,	W. Oliver,	J. J. Wilson,
Danby,	J. B. Pyne,	Whymper,
Etty,	Phillip,	Wainewright,
Fripp,	Provis,	H. B. Willis,
Goodall,	T. S. Robins,	Williams, sen.,
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Wholesale Stereoscope and Photographic Depot,
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AN ARCHITECT, who is thoroughly conversant with building, and who is a practical man, begs to offer his services as a Building Steward, or Surveyor, permanently attached to an estate. Further information and references will be promptly afforded in reply to any communication addressed—ARCHITECT, 25, Paternoster Row, London, E.C. [66

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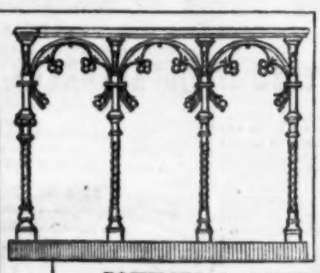

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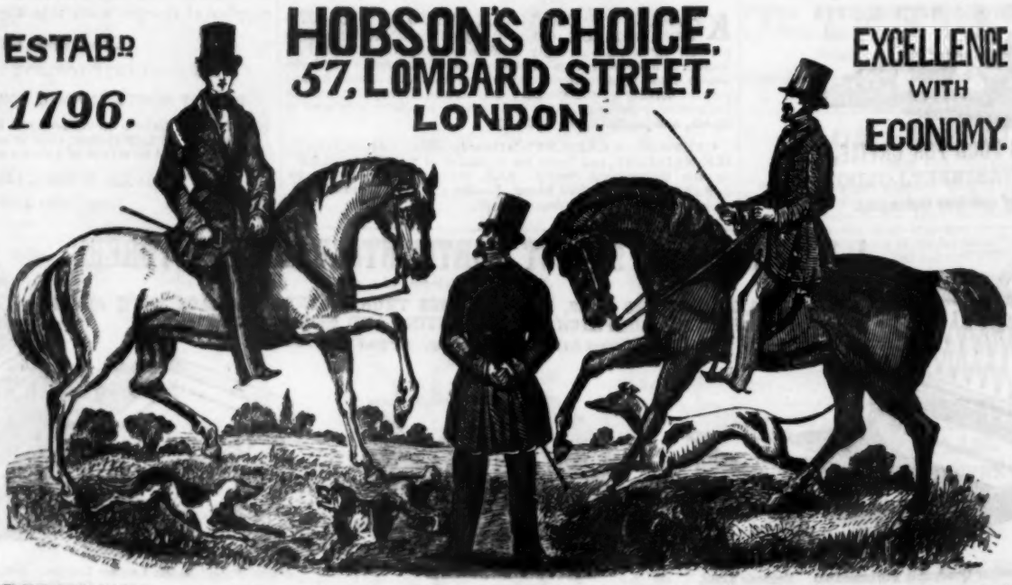

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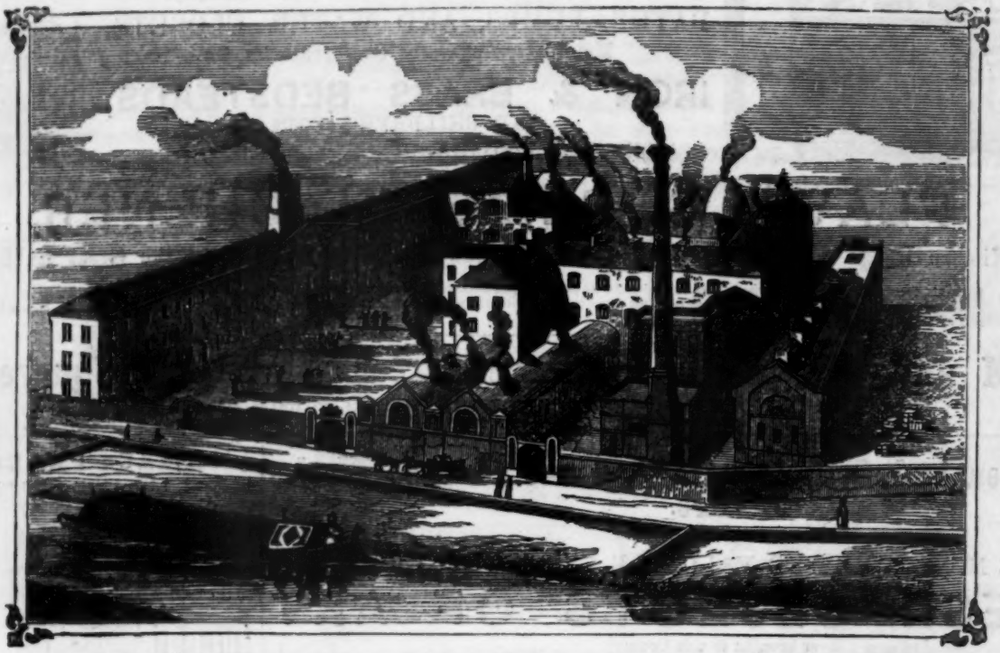

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No. 253. LONDON: JULY, 1859.

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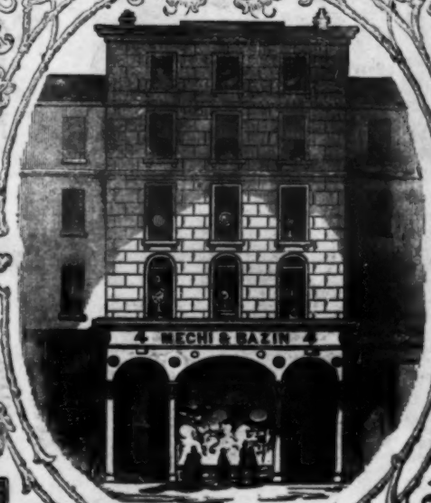

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11]

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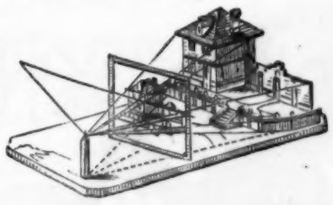

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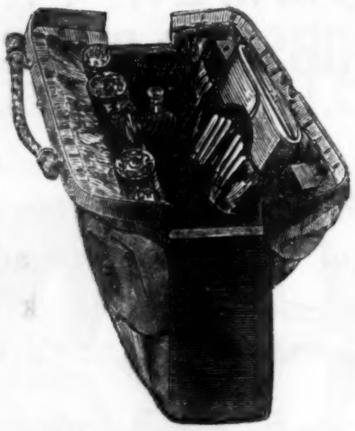
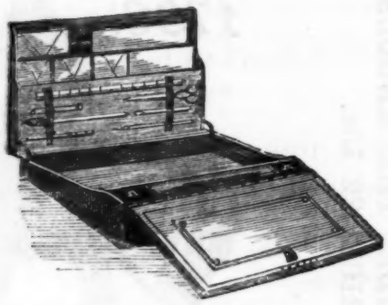

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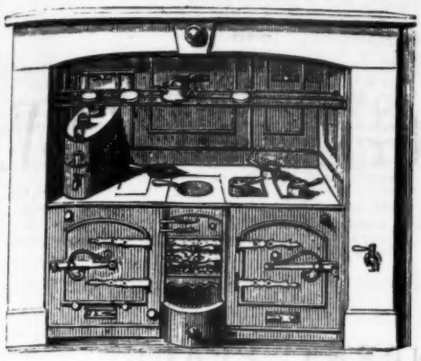

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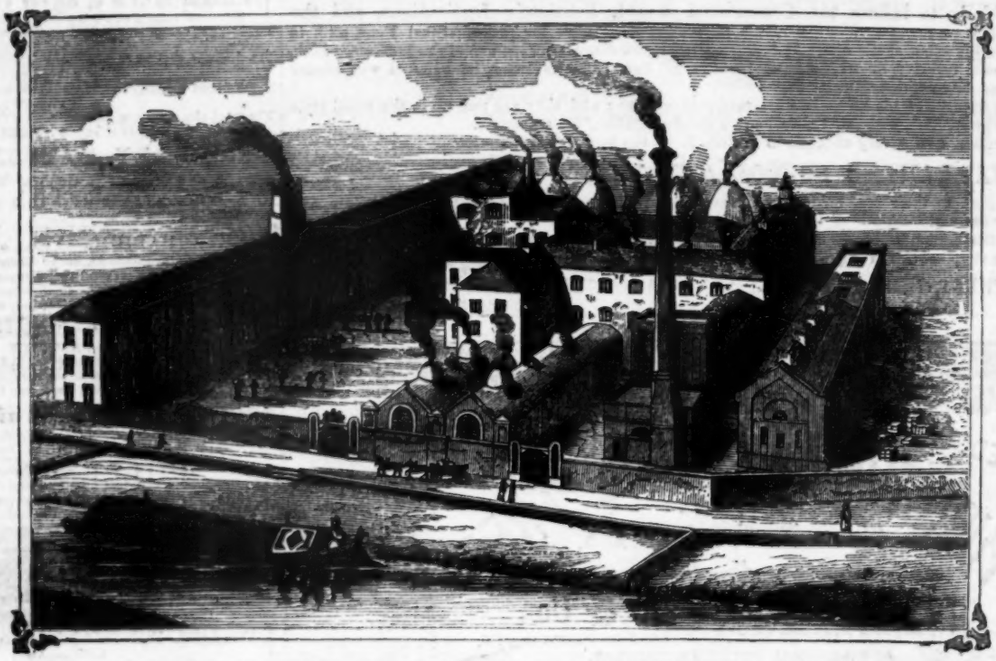

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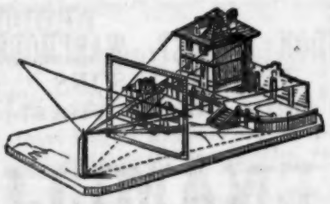

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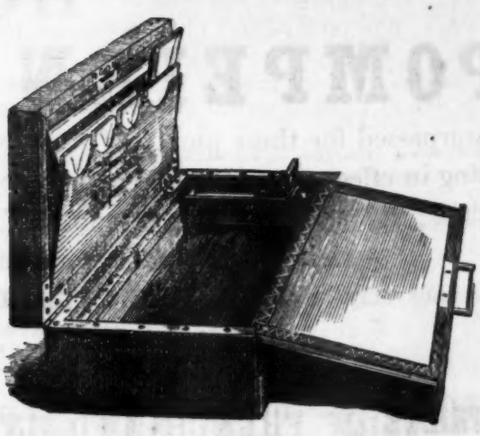

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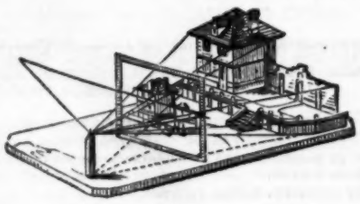

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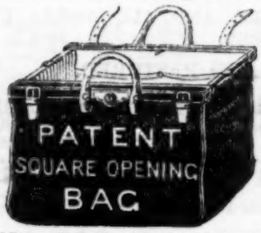

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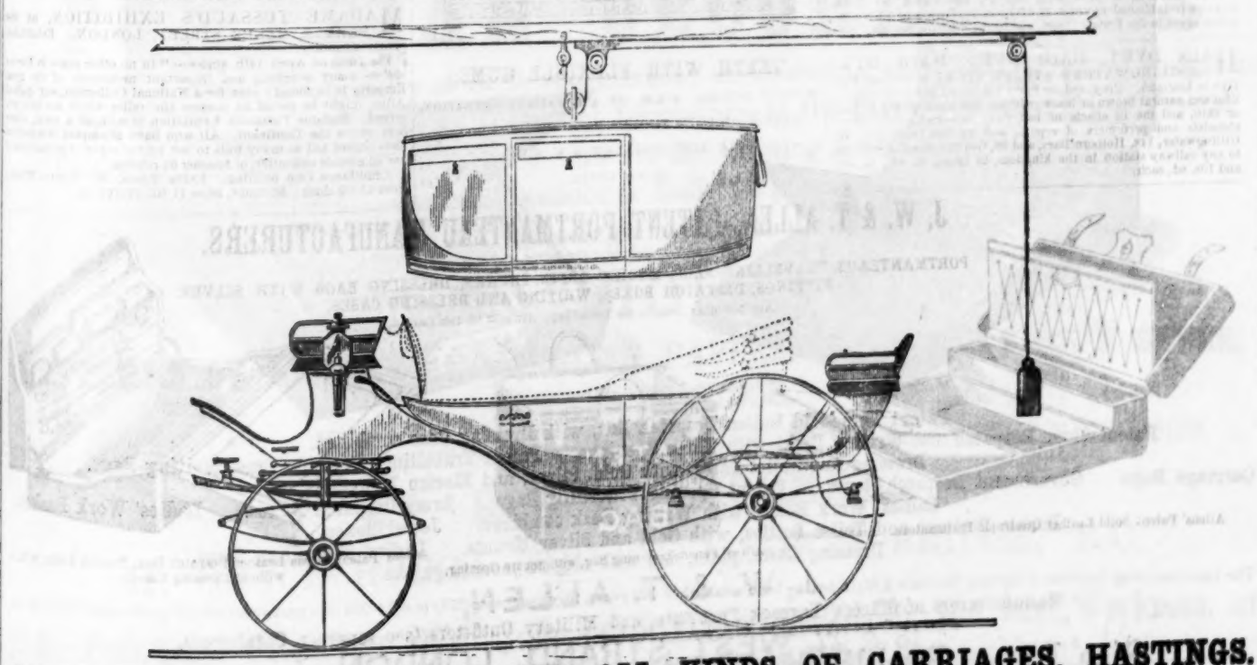

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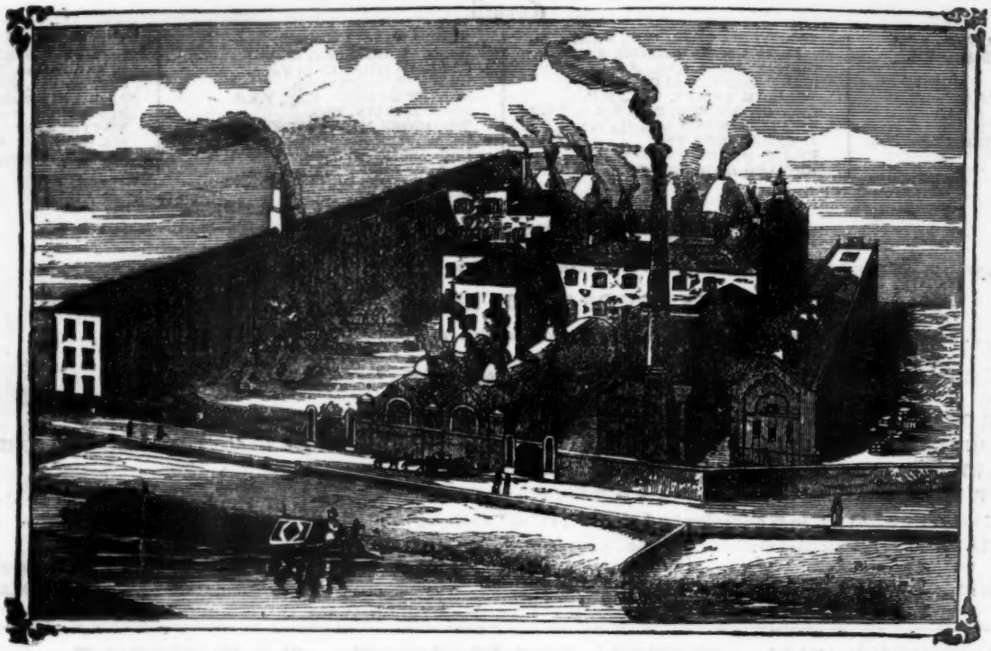

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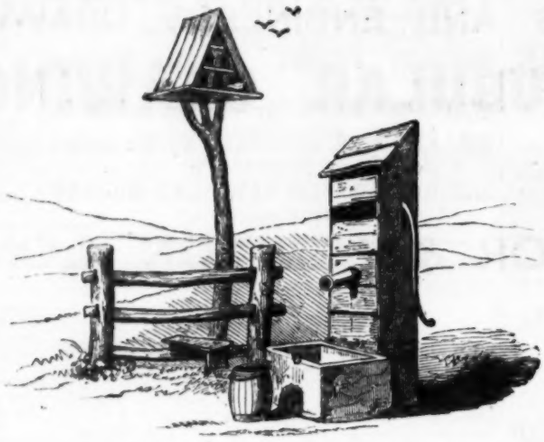

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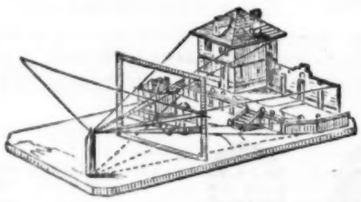

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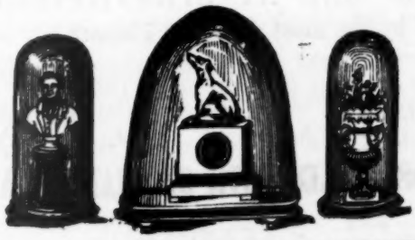
GLASS  SHADES

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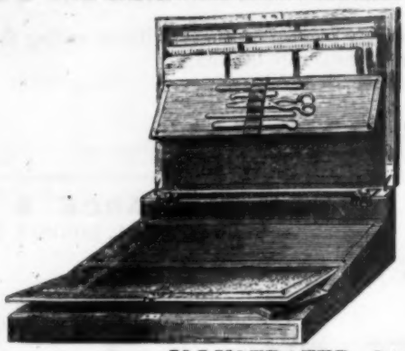

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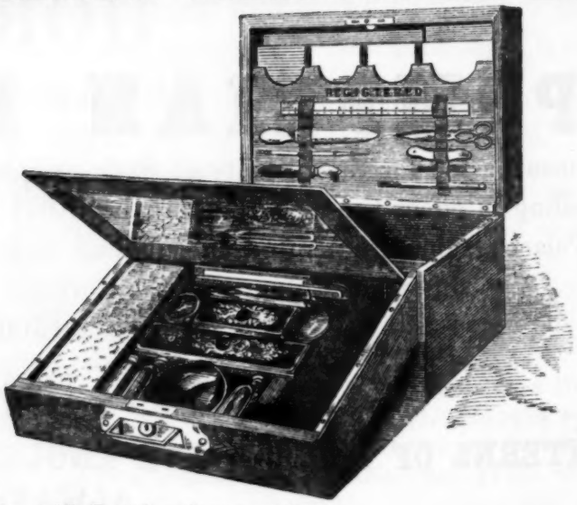

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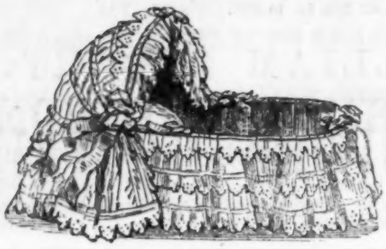

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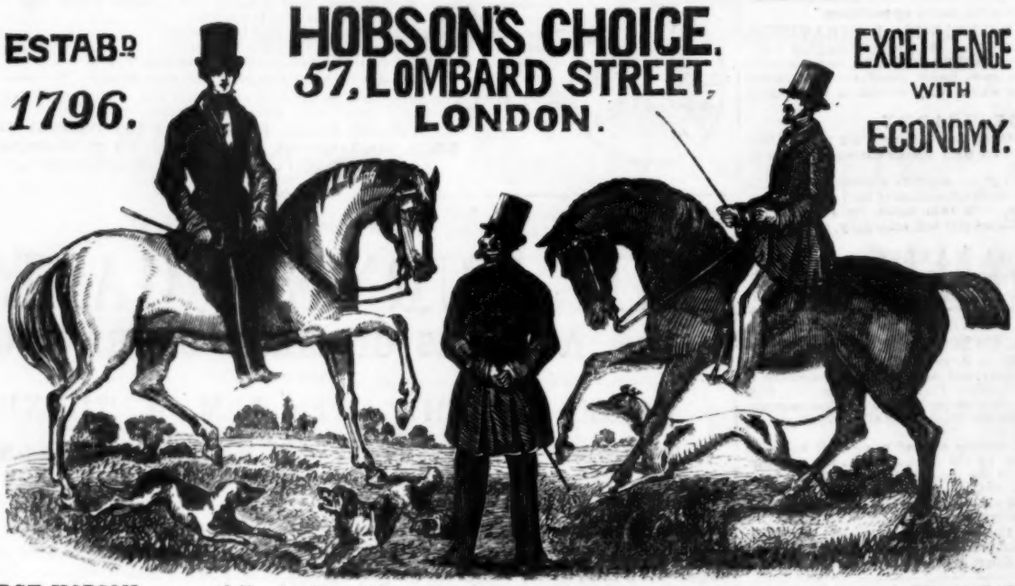

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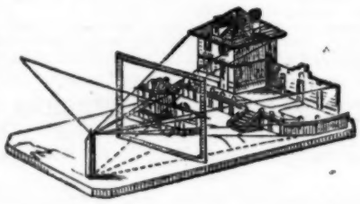

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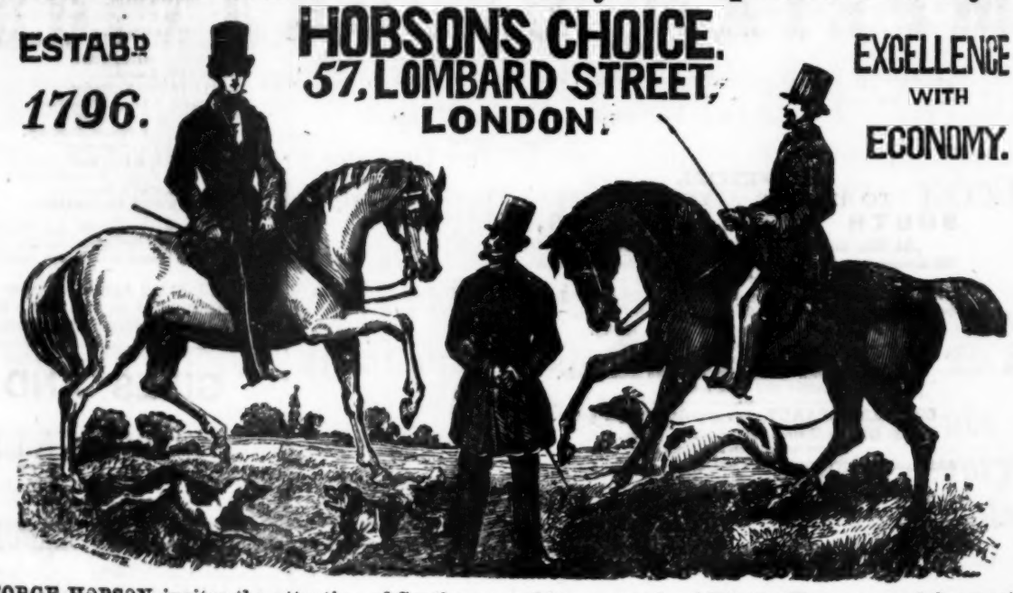

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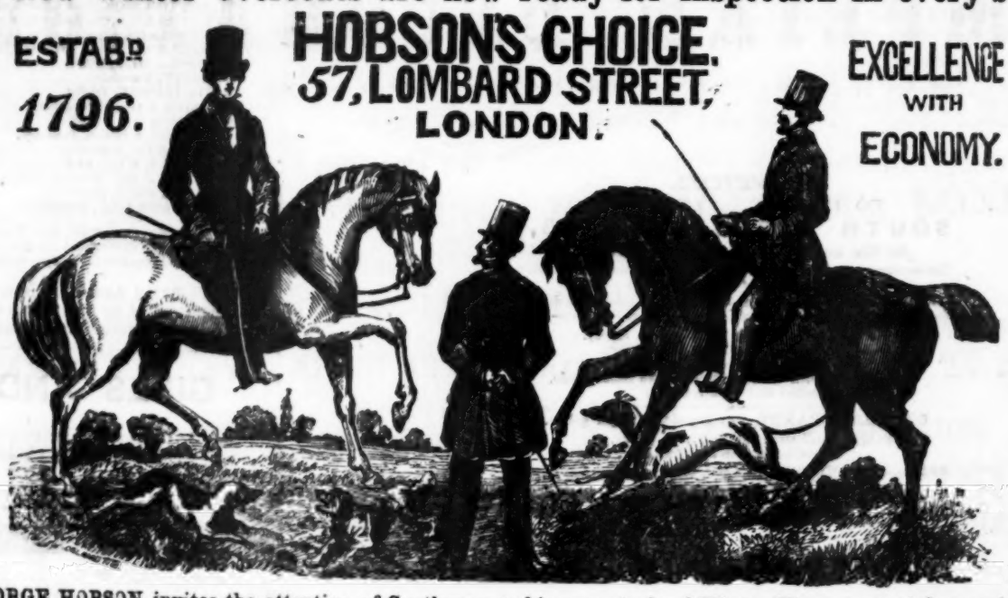

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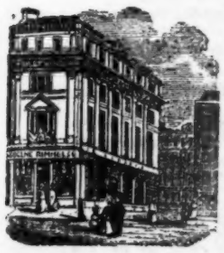

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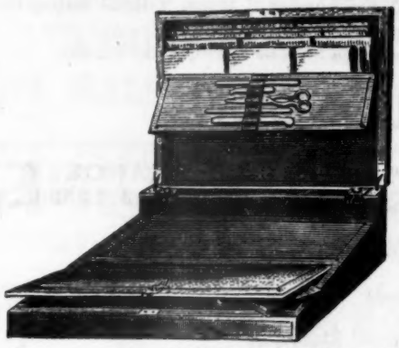

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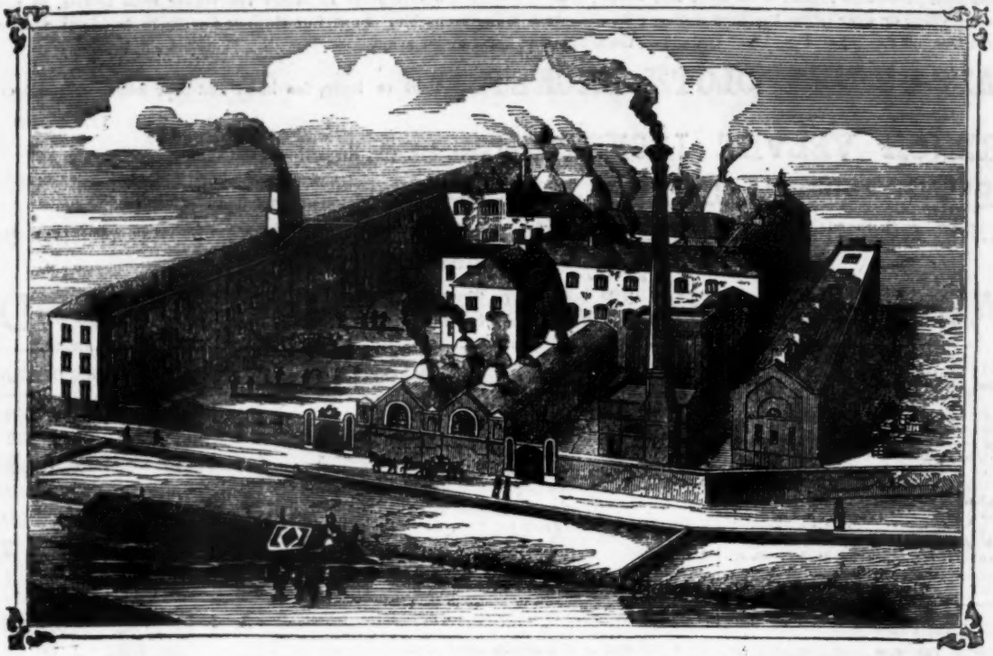

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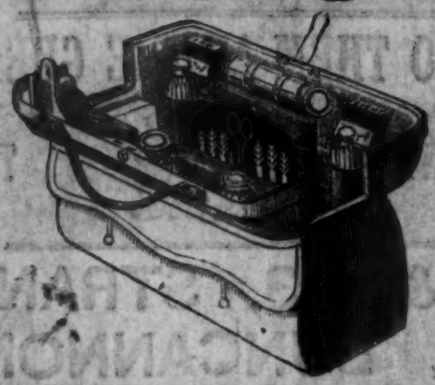

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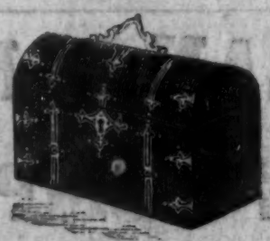

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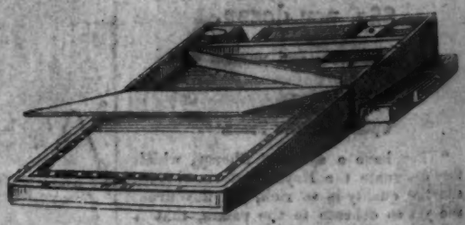

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